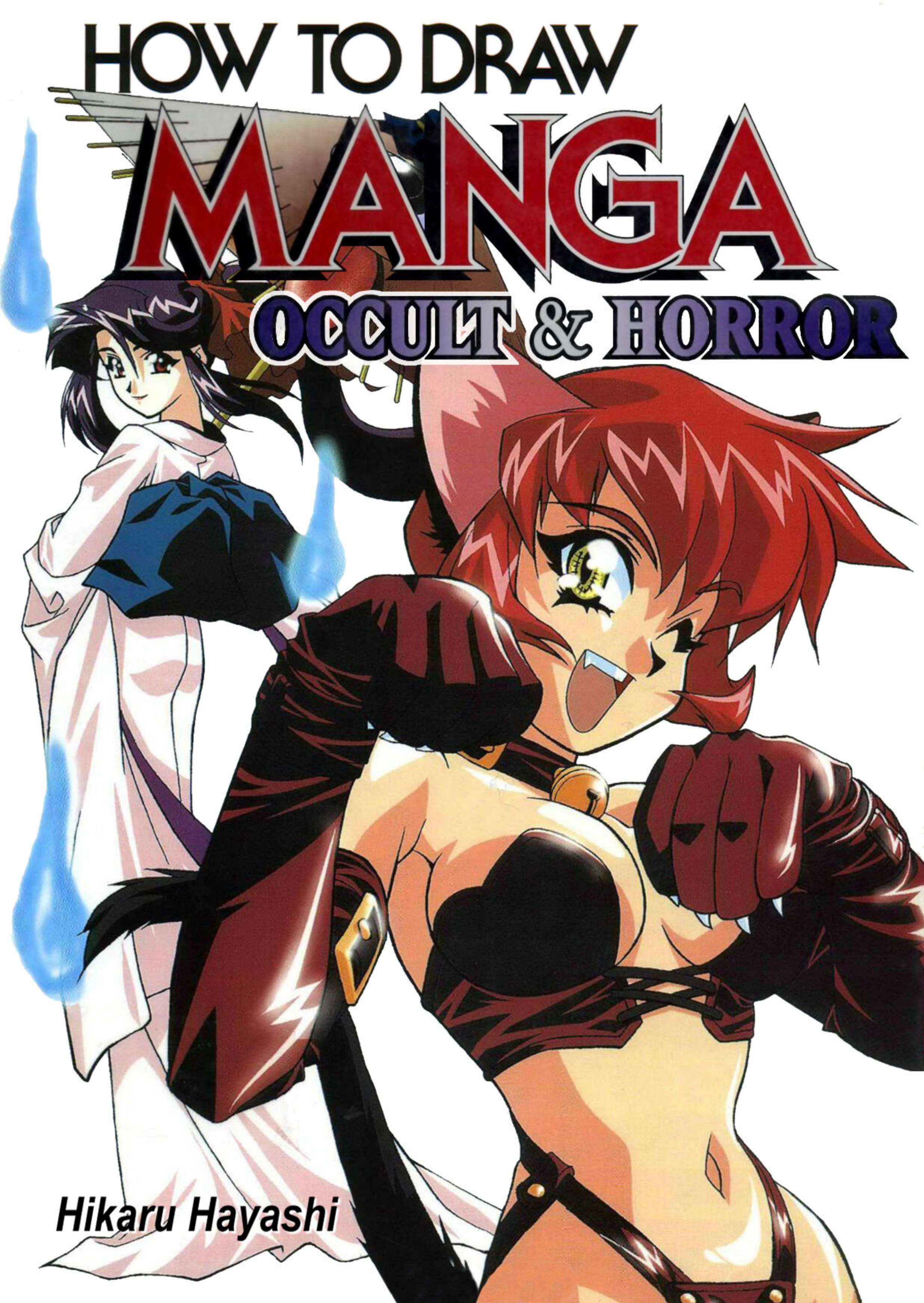
HOW TO DRAW MANGA

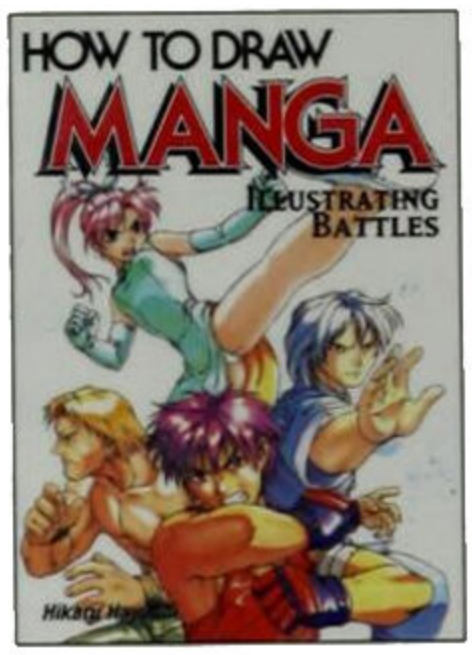
OCCULT & HORROR



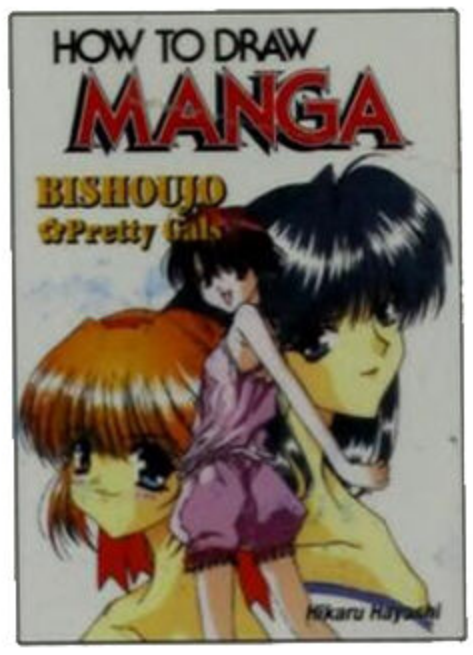
Hikaru Hayashi

Collect all volumes of the exciting HOW TO DRAW series.

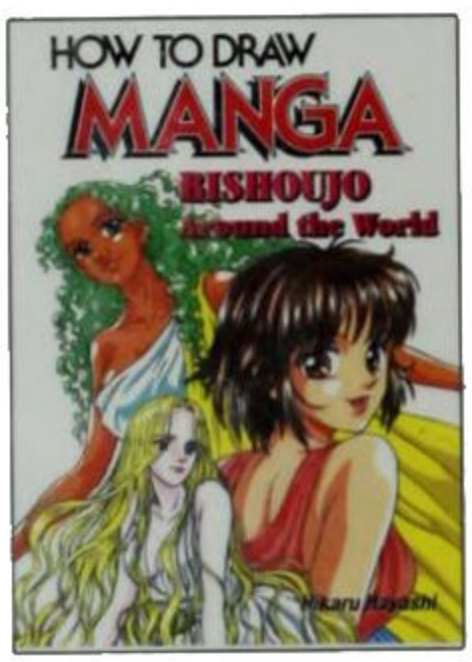
FEMALE CHARACTERS
ISBN4-7661-1146-X



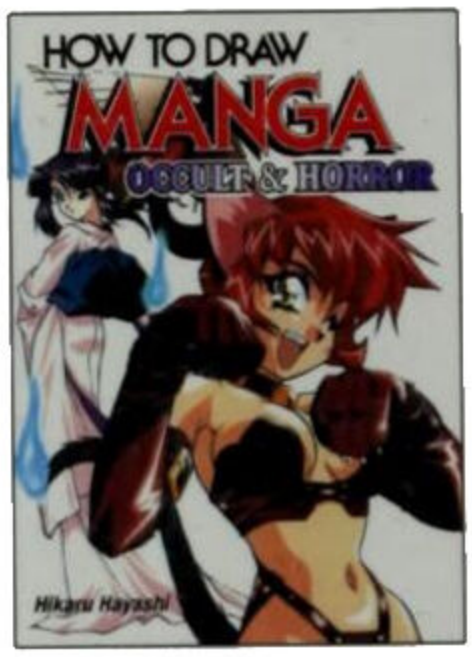
ILLUSTRATING BATTLES
ISBN4-7661-1147-8



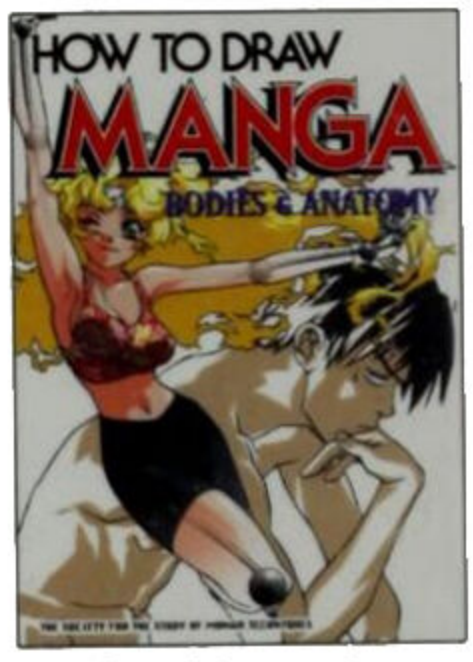
BISHOUJO - Pretty Gals
ISBN4-7661-1148-6



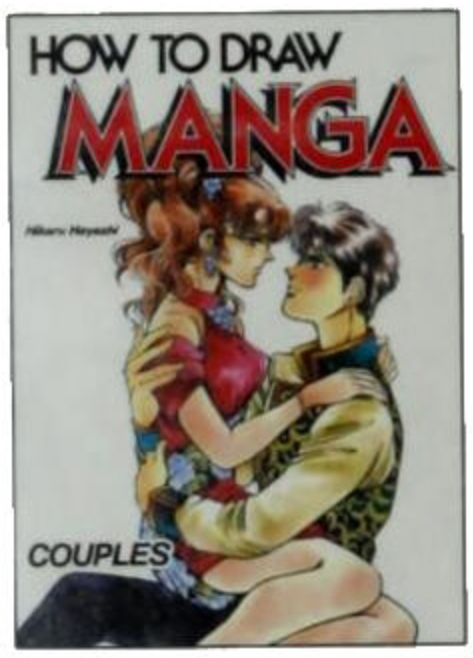
BISHOUJO Around the World
ISBN4-7661-1149-4



OCCULT & HORROR
ISBN4-7661-1150-8



BODIES & ANATOMY
ISBN4-7661-1238-5



COUPLES
ISBN4-7661-1241-5

MALE CHARACTERS
ISBN4-7661-1240-7

MAKING ANIME
ISBN4-7661-1239-3

Distributed by
NIPPON SHUPPAN HANBAI INC.
4-3 Kanda Surugadai,
Chiyoda-ku, Tokyo
101-8710 Japan
Tel: +81-(0)3-3233-4083
Fax: +81-(0)3-3233-4106
E-mail: nippan@netlaputa.ne.jp

Distributed
in North America by
DIGITAL MANGA DISTRIBUTION
1123 Dominguez St., Unit "K"
Carson CA 90746, U.S.A
Tel: (310) 604-9701
Fax: (310) 604-1134
E-mail: distribution@emanga.com
URL:http://www.emanga.com/dmd/

HOW TO DRAW MANGA

OCCULT & HORROR

Introduction

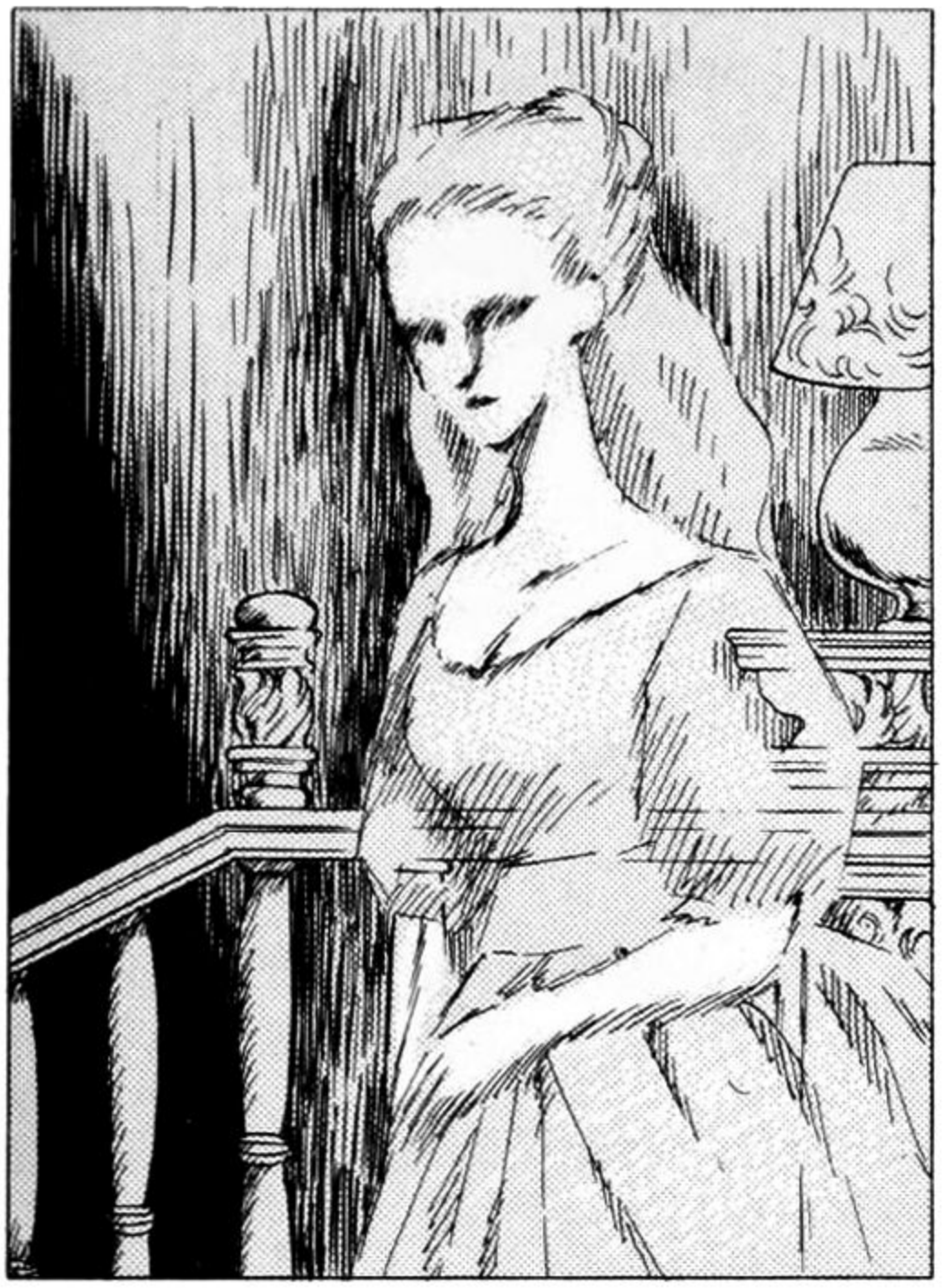
The Occult Techniques Are Universal

1. The kind with a clearly drawn outline.

The basic concepts of Japanese and European monsters are the same.

Changes in backdrop or clothing are the deciding factor.

2. Japanese as well as Non-Japanese Ghosts are drawn transparent.



The transparent feel is done by using vague details to attain an unclear or ghostly image.

3. The techniques of this book can also be applied to fantasy.

Occult Style

Fantasy Style

The Difference between the Occult and Fantasy

Elements of the occult can be found in everyday life. Even if the era changes, the mysterious and the frightening appear in the world without the need for explanation. In a fantasy there are animals and fauna that are known only to the writer's imagination. There are also fantasy worlds that are unique to a writer and his established style.

HOW TO DRAW MANGA: OCCULT & HORROR
by Hikaru Hayashi, Go Office

Copyright © 1999 Hikaru Hayashi, Go Office
Copyright © 1999 Graphic-sha Publishing Co., Ltd.

First designed and published in 1999 by Graphic-sha Publishing Co., Ltd.
This English edition was published in 2001 by Graphic-sha Publishing Co., Ltd.
1-14-17 Kudan-kita, Chiyoda-ku, Tokyo 102-0073, Japan

Planning & production: Kento Shimazaki, Kazuaki Morita, Jun Matsubara,
Hajime Yoshida, Riho Yagizawa, Tomo Otake, Yutaka Hosokura,
Takehiko Matsumoto, Kiyoe Yokoyama, Komachi. S

Cover drawing: Ganma Suzukii
Cover coloring: Takashi Nakagawa
Reference work: Kazuaki Morita, Tomo Otake, Keiko Shiono, Kunichika Harada
Original cover & title page design: Hideyuki Amemura
English cover design: Shinichi Ishioka
English edition layout: Shinichi Ishioka
English translation: Lingua fránca, Inc. (an3y-skmt@asahi-net.or.jp)
Japanese edition editor: Motofumi Nakanishi (Graphic-sha Publishing Co., Ltd.)
Foreign language edition project coordinator: Kumiko Sakamoto (Graphic-sha Publishing Co., Ltd.)

All rights reserved. No part of this publication may be reproduced or used in any form or
by any means, graphic, electronic or mechanical, including photocopying, recording, or
information storage and retrieval systems without written permission of the publisher.

Distributed by
NIPPON SHUPPAN HANBAI INC.
4-3 Kanda Surugadai,
Chiyoda-ku, Tokyo
101-8710 Japan
Tel: +81(0)3-3233-4083
Fax: +81(0)3-3233-4106
E-mail: nippan@netlaputa.ne.jp

Distributed in North America by
DIGITAL MANGA DISTRIBUTION
1123 Dominguez St., Unit " K "
Carson, CA 90746, U.S.A.
Tel: (310) 604-9701
Fax: (310) 604-1134
E-mail: distribution@emanga.com
URL:http://www.emanga.com/dmd/

First printing: June 2001
Second printing: February 2002
Third printing: August 2002
Fourth printing: November 2002
Fifth printing: February 2003
Sixth printing: May 2003
Seventh printing: September 2003

ISBN: 4-7661-1150-8
Printed and bound in China by Everbest Printing Co., Ltd.

Table of Contents

Introduction 2
Chapter 1: The Theory of Drawing the Occult 7
The Essence of Fear 8
The Basics of Fear Start with Darkness and Shadows 10
Emphasis and Deformation also Instills Terror 11
Scary Faces 12
How to Draw Scary Faces
Elongating Limbs
Eyes, Mouth
Frightening Moods 18
Directing Eeriness and Indicators of the Wicked and Ghostly
Patterned Auras
1. Using a Pen
2. Using Blots
3. Using Tone
4. Using Combinations
Illustrating Sound Effects (Japanese) 30
Signs and Sounds of an Approach
Screams and Cries
Revulsion: The Effect of Splatter Horror 32
1. Insects
2. Slimy
3. Bitten Off and Torn Off
4. The Effect of Blood
5. Drawing Rotting…Gory… Zombies
Small Horror Characters 42

Chapter 2: Monsters and Ghosts 43
How to Draw Things without a Form 44
Draw Ghosts and Monsters as Transparent
Ghost and Human in front of a Blackboard
Ghostly Forms
Various Ghost Renderings
Will-O'-the-Wisps and Souls of the Dead
How to Draw Flames
Using the Techniques for Flames to Draw Ghosts
Skeleton Monsters 54
Skeletal Spirits
The Skeleton
Skeleton Ghosts, Zombies
Small Ghosts and Monsters 58

Chapter 3: Spirits, Devils and Fantasy Creatures 59
Spirit Things 60
Paper Umbrella, Lantern Monsters, Tsukumogami, Nurikabe, Poltergeist
Mountain Creatures 62
Snow Woman, Yamawaro, Yamanba, Tengu (Goblin), Crow Tengu
Water Creatures 66
Kappa, Mermaid, Sea Goblin

Village Creatures 68
One-Eyed Young Priest, Zashikiwarashi, Double-Mouthed Girl, Long-necked Monster
Urban Creatures 70
Wolfman, Vampires
Movie Creatures 72
Mummies, Frankenstein, Half-Fish Man
Ogres and Demons 74
Ogres, Demons
The Differences between Ogres and Demons
Giants and Dwarfs 80
Giants, Dwarfs, Other Spirits and Creatures
The Spirits of the Four Elements 82
Earth Spirit (Cobalt), Water Spirit (Undine), Fire Spirit (Salamander), Wind Spirit (Shirufido)
Monsters Derived from Dogs and Cats 84
Monster Cats, Cerberus
Monster Foxes and Raccoon Dogs 86
Nine-Tailed Fox, Raccoon Dog
Serpent Monsters 88
Hydra, Yamata No Orochi
Horse Creatures 90
Kelpie, Sea Horse, Unicorn, Pegasus
Half-Beast Half-Man Creatures 92
Bull-Head and Horse-Head, Minotaur, Centaur, Medusa
Dragons 94
Japanese, Chinese, and Eastern Dragons, Western Dragons, How to Draw the Mouth
Various Fantasy Beasts 98
Chimera, Sphinx, Nue, Griffin, Kirin
Horns, Fangs, and Claws 100
Horns, Fangs, Claws
Small Monster Characters 102

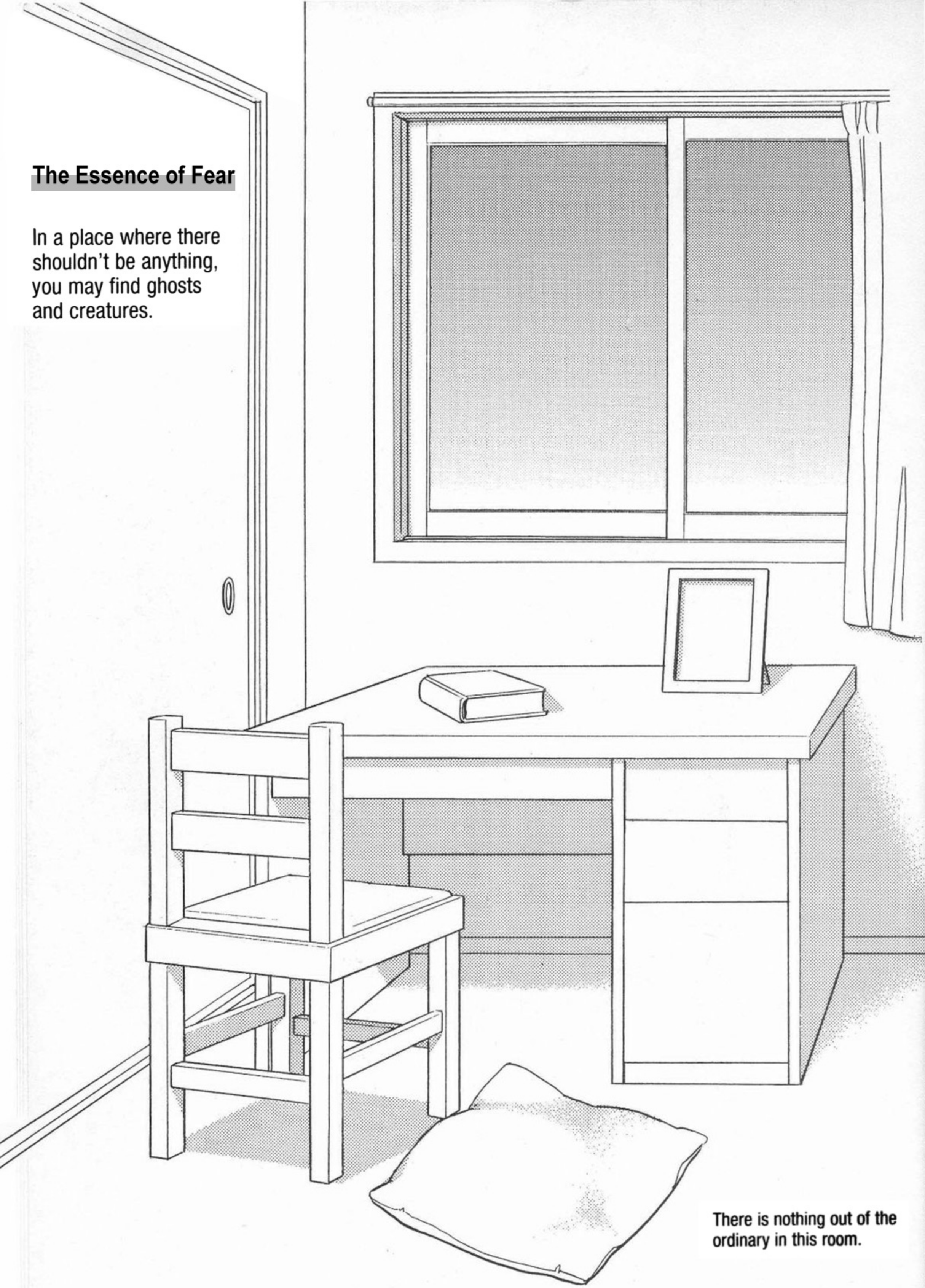
Chapter 4: Forces of Good 103
Espers, Exorcists, and Demon Hunters
Espers 104
Concentration and Use of Lettering
Special Powers and Various Effects 106
Telepathy, Clairvoyance, Telekinesis, Floating, Healing, Pyrokinesis & Fire Balls
Expressing Light
How to Draw Electric Shocks and Lightening,
Disappearing, Warped and Distorted Space
Religious & Mystic Styles 116
Monks, Priests, and Clergymen
Warlocks, Druids, and Practitioners of the Ying and Yang Principles
Amulets and Tools for Exorcism 118

Chapter 5: The Technique of Manga Artists/Occult Gallery 119
Street Corner Ghosts / Kazuaki Morita 120
Fairies and Fantasy World Characters / Tomo Ohtake 122
European Monsters / Keiko Shiono 124
A Demon Horde's Night Journey / Kunichika Harada 126

Chapter 1
The Theory of Drawing the Occult

The Essence of Fear

In a place where there shouldn't be anything, you may find ghosts and creatures.



There is nothing out of the ordinary in this room.

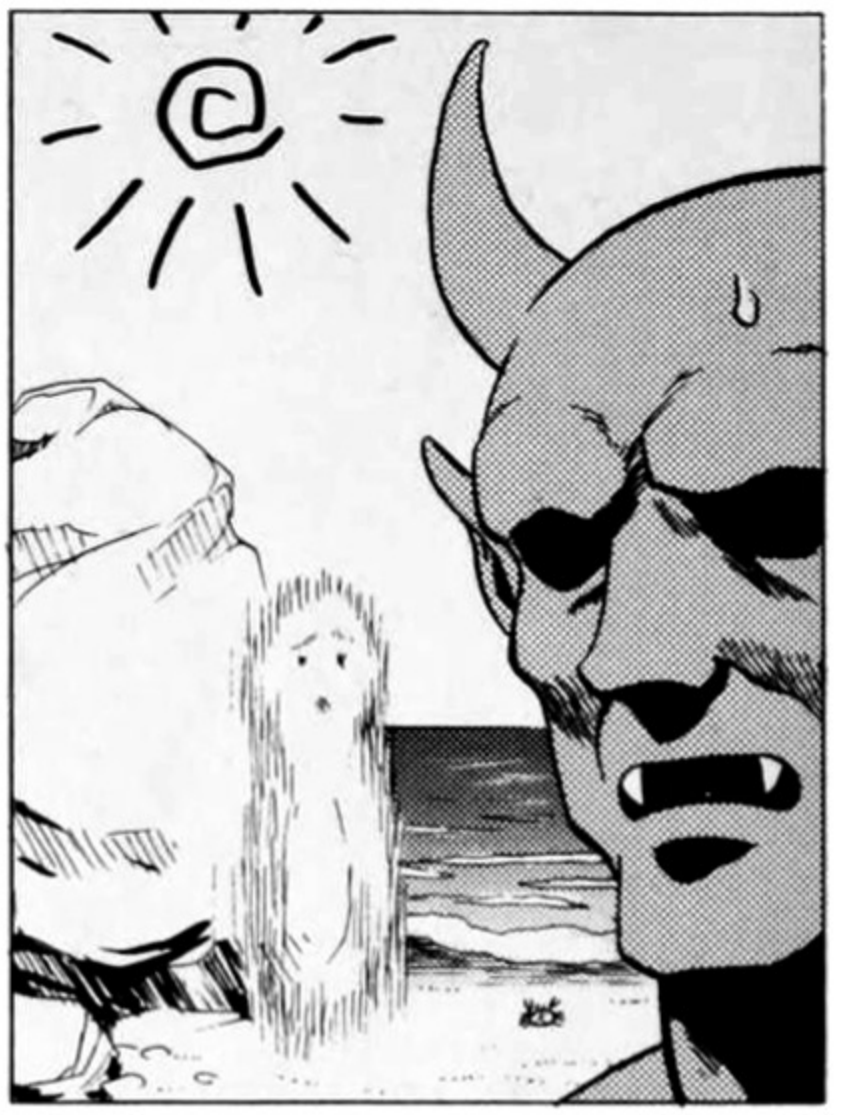
A room that you really don't want to enter.

The Basics of Fear Start with Darkness and Shadows

1. Darken the image.

The color for occult and mysterious moods are gloomy and unsettling (gray and black). So settings like night or darkness are fitting.

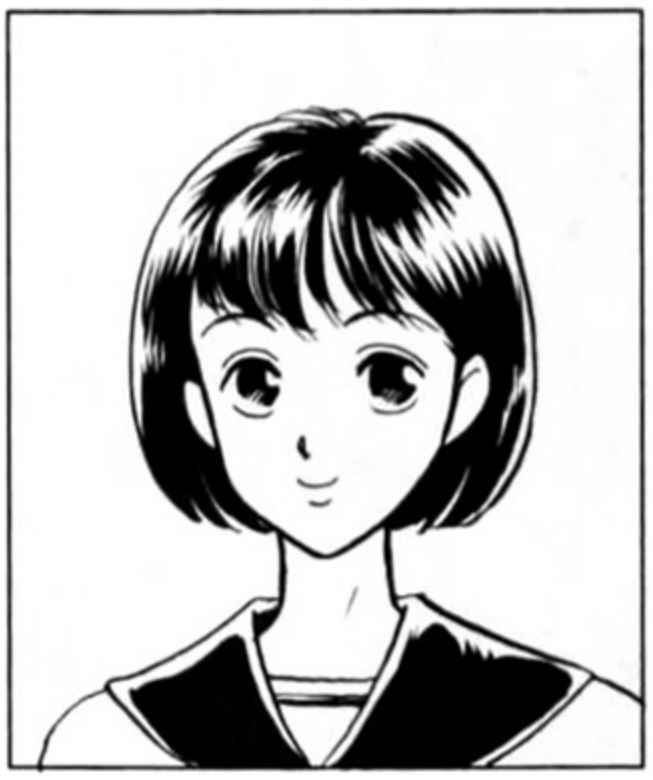
Good



Bad

The bright sun of midday doesn't go well with terrifying ghosts and eerie monsters.

2. Bring out dimness and an unsettling feeling.



At first glance this looks like a typical human. There is nothing to fear. However, it leads the reader to think "It looks human…but I'm not really sure".

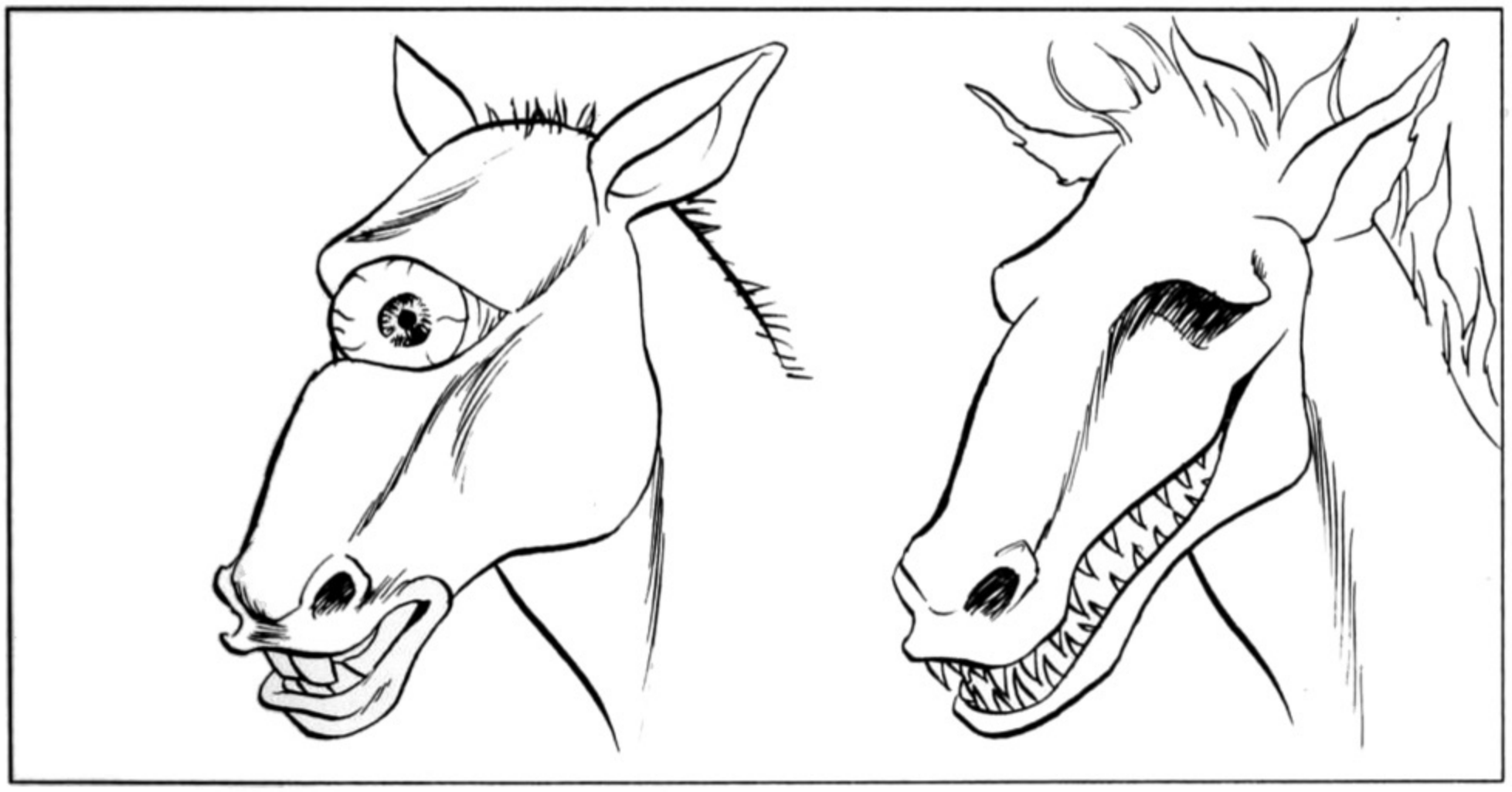
Emphasis and Deformation also Instills Terror.

The vague is terrifying but the clearly drawn can also be very effective.

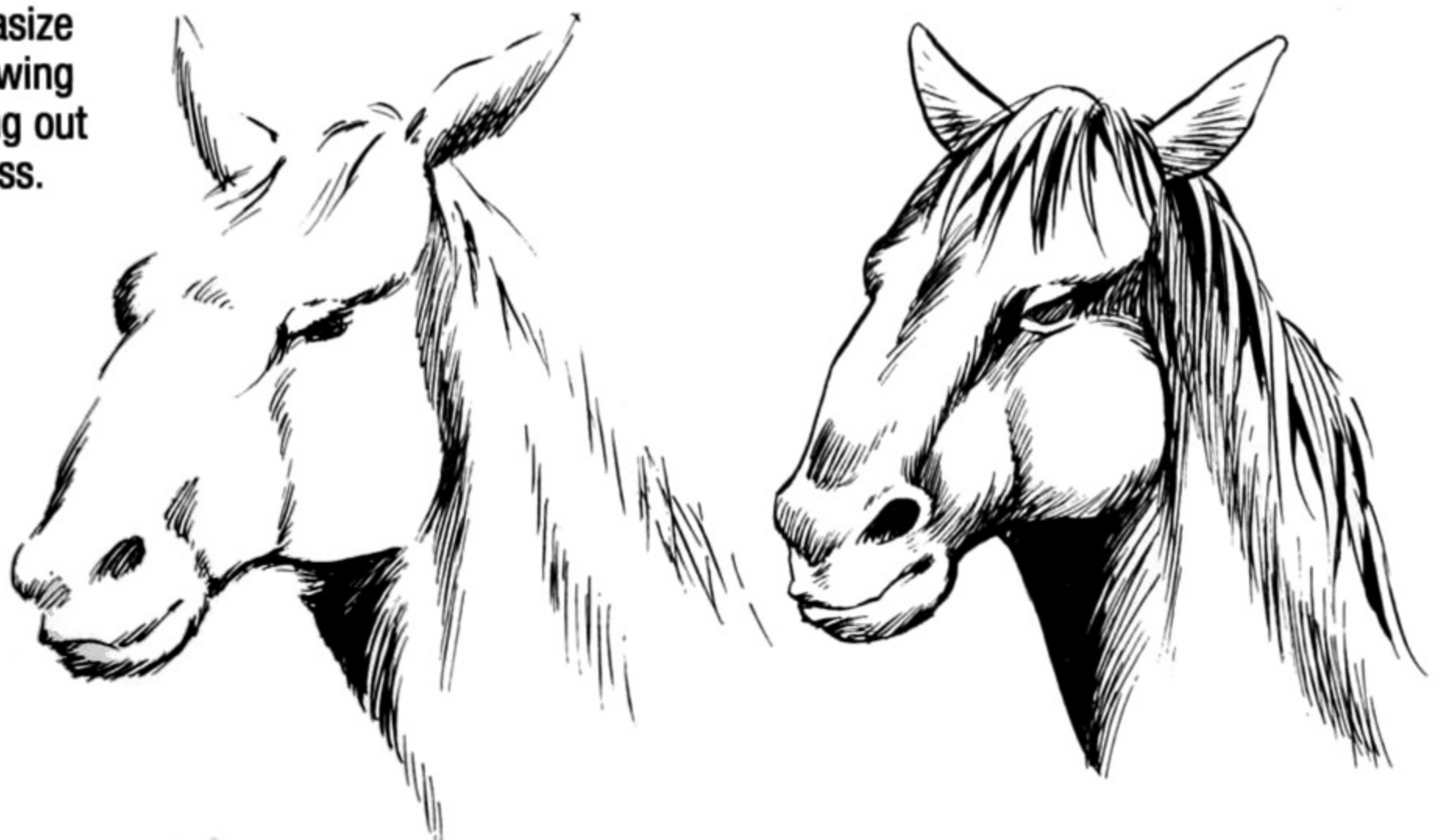
A horse typically drawn

A horse drawn with dramatic deformation

1. Change parts, such as the shape and position of the eye.



2. Emphasize shadowing to bring out realness.



Scary Faces

How to Draw Scary Faces

1. Adding shading emphasizes the mass.

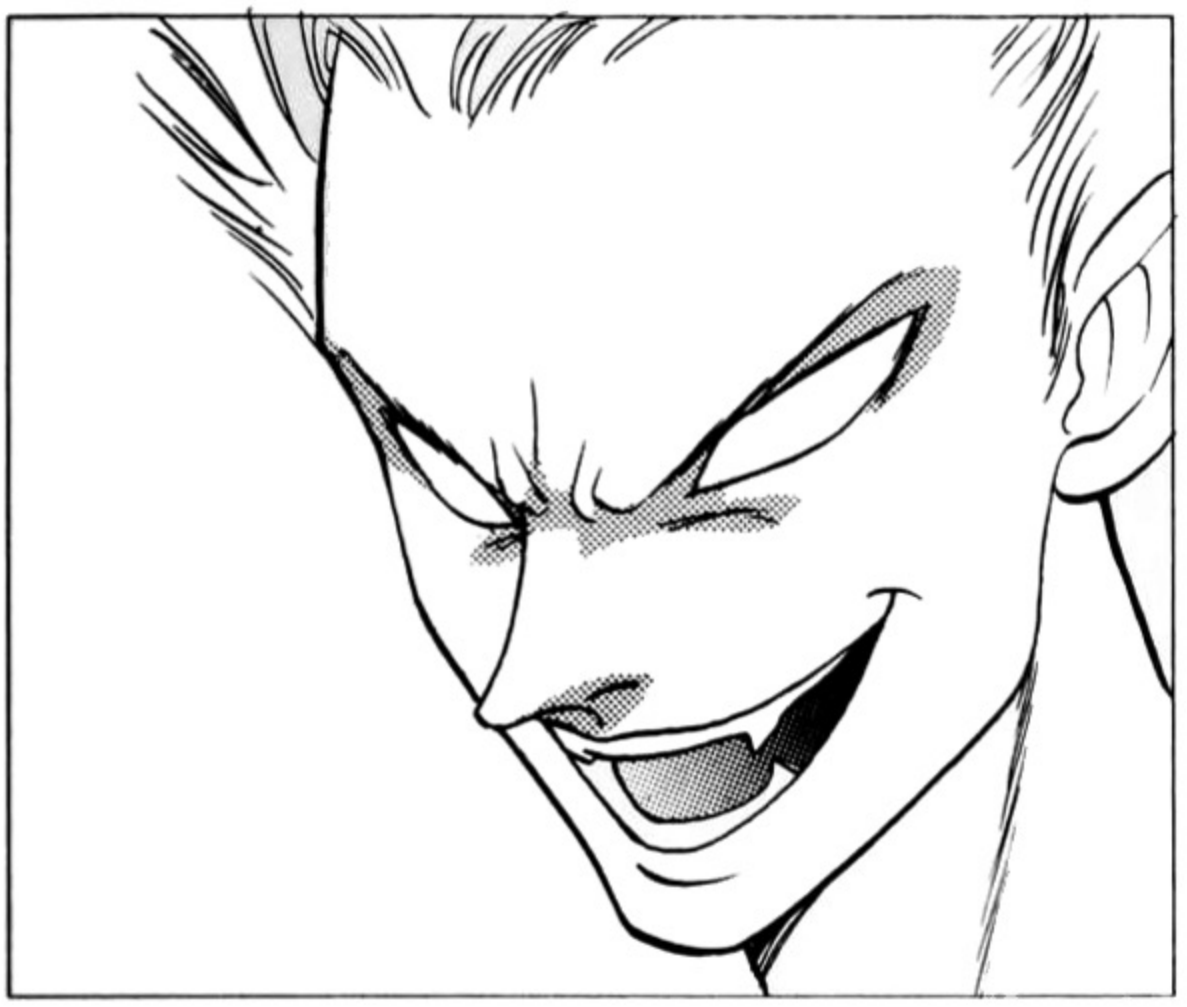
2. The eyebrows are not drawn in and the pupils are small.

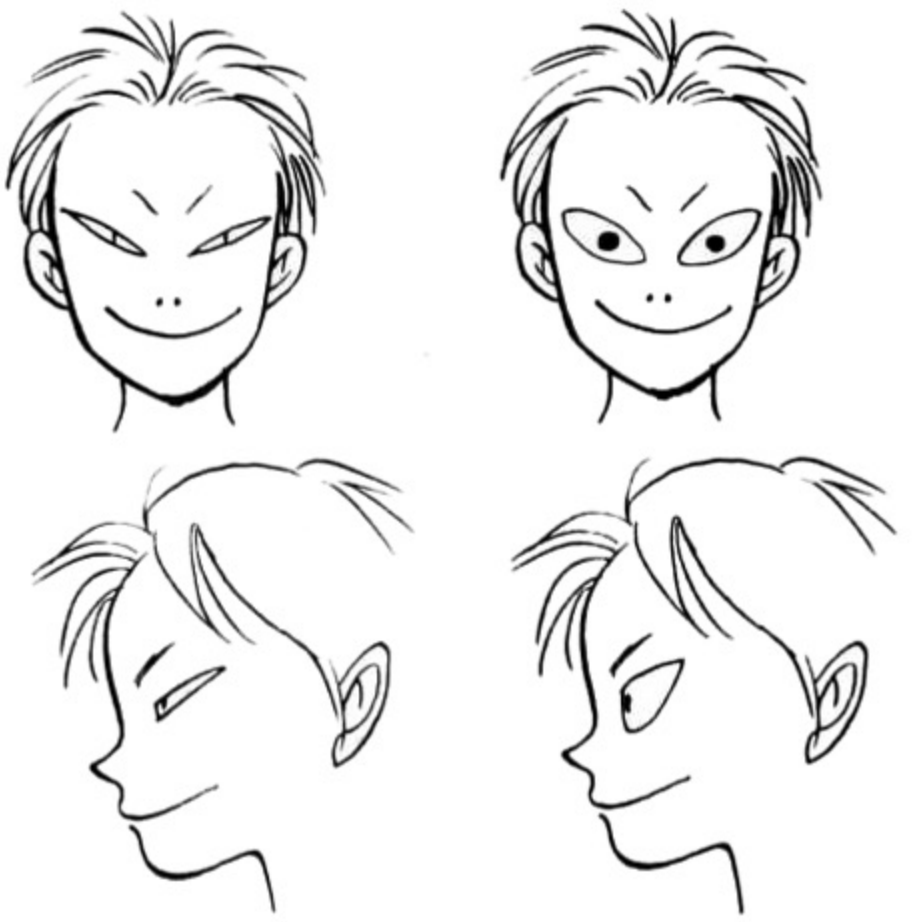
3. The pupils are not drawn and there are a lot of wrinkles drawn under the eyes.

Illumination from below gives an uncommon and terrifying shadow.

4. The eyes and mouth are filled in black.

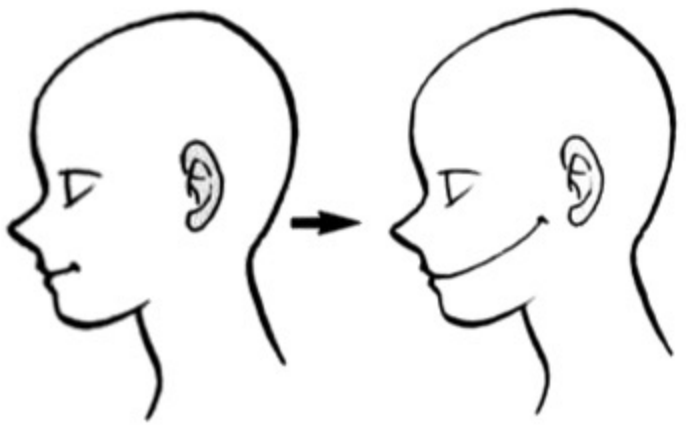
5. The corners of the eyes and the mouth are raised sharply.





There are cases when thin eyes are scarier than large eyes.

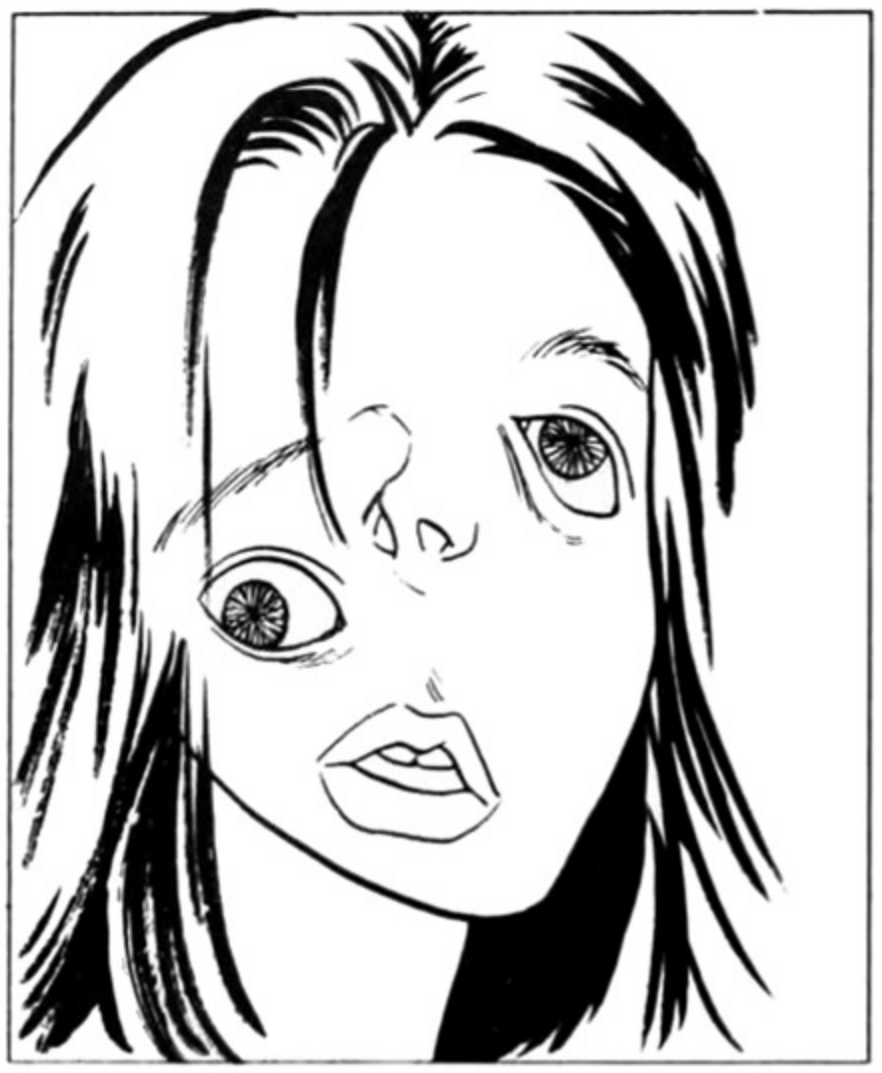
The mouth stretches nearly to the ear.



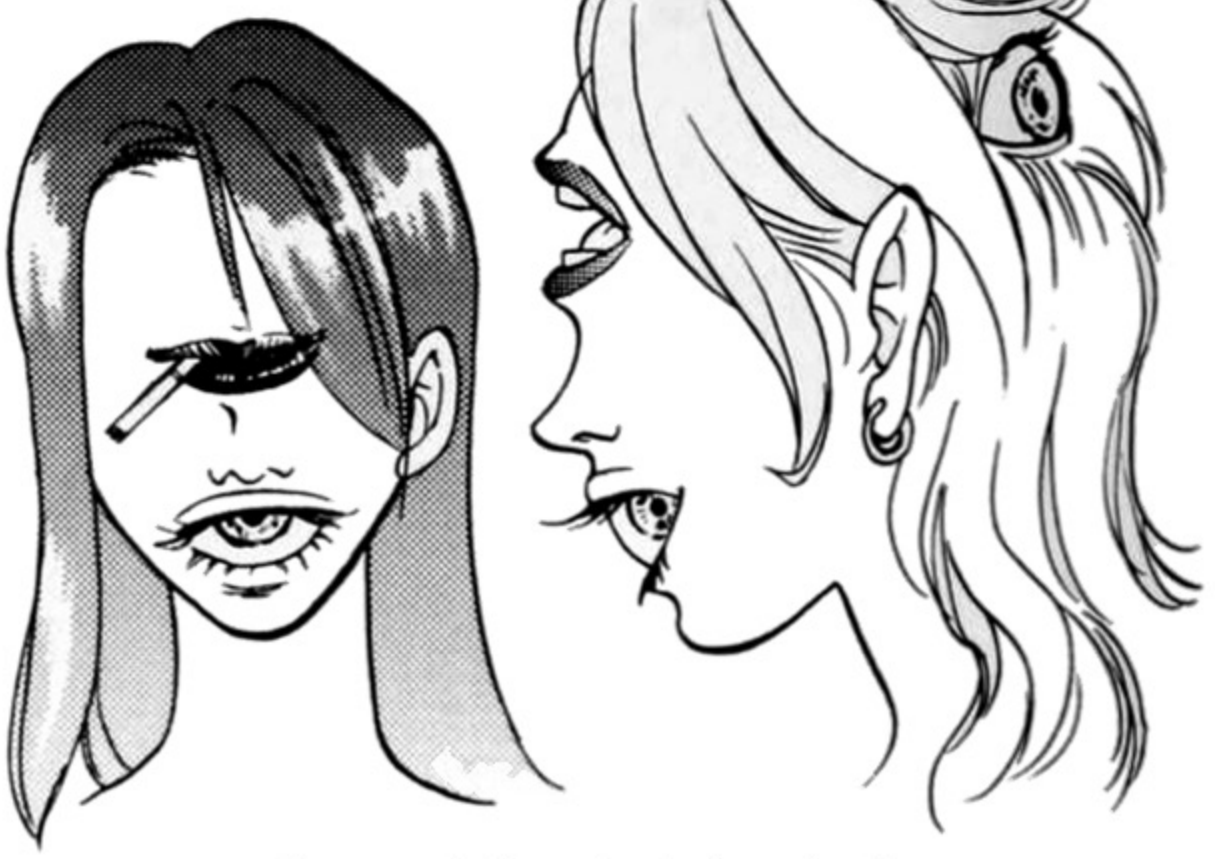
The line of the mouth is extended to just below the ear.

The more real the picture is, the more scary it is.

Draw to the extent of nearly being too much.



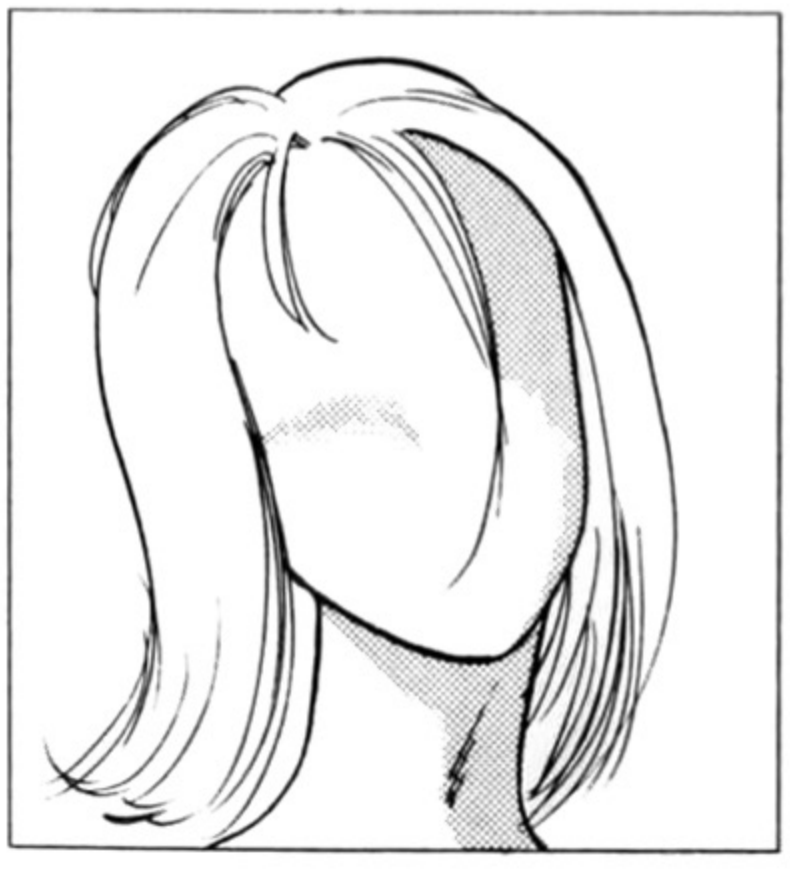
7. Mess up the placement of the facial features.



Draw each item clearly to make it more gruesome.

8. Don't draw the eyes or nose.

Adding a small amount of shadow increases the eeriness.



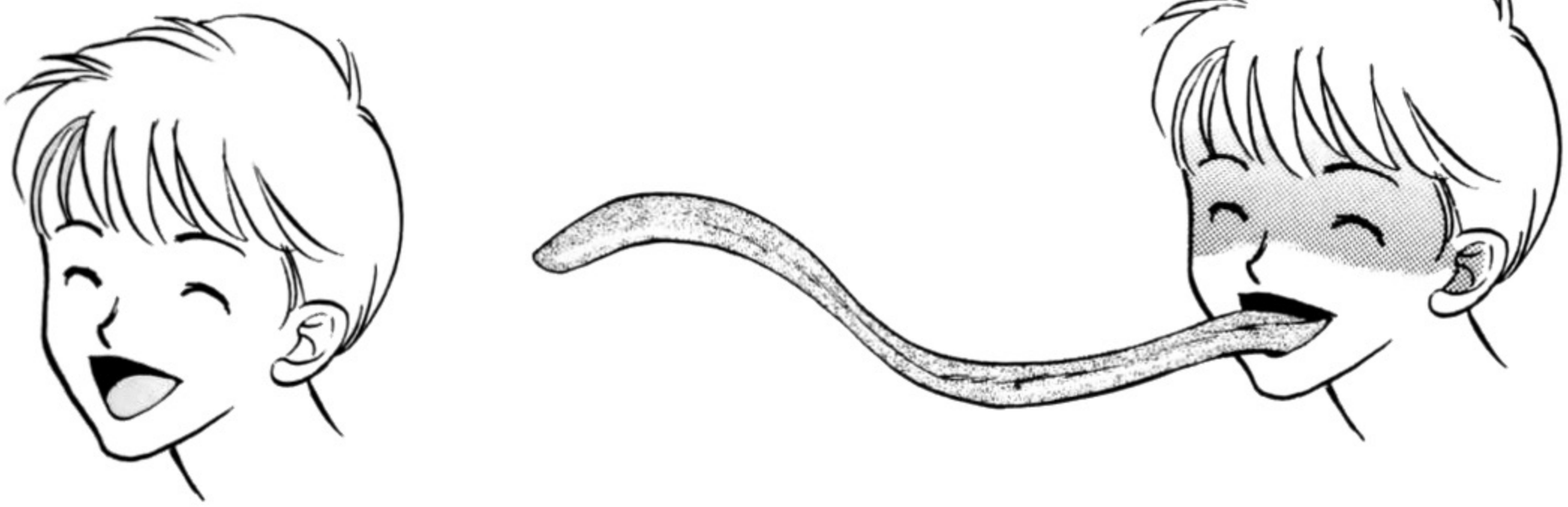
When the face is flat and expressionless (like a dummy), the mouth is not drawn either.

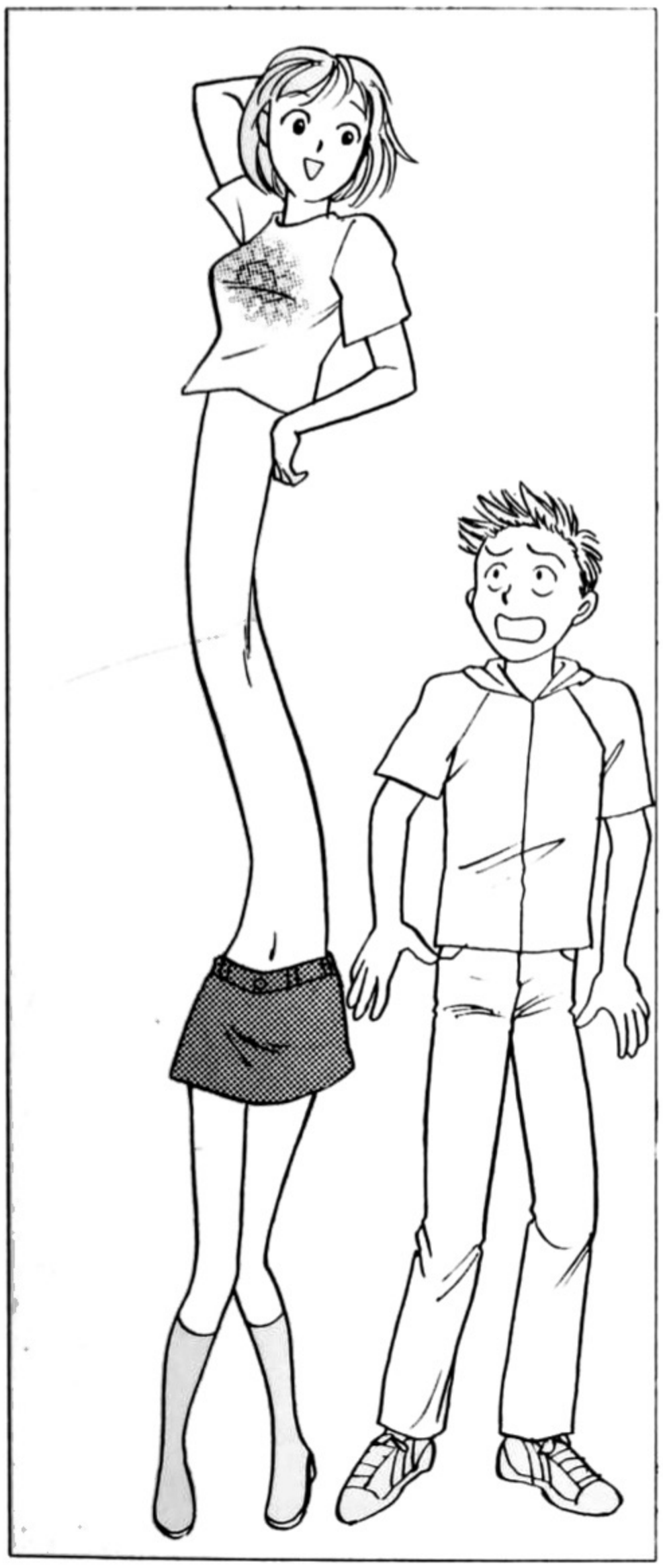
Make sure to properly shade to show volume, otherwise, it looks as though you forgot to draw the face.

Making the chin thin when the mouth is open makes it very alien in appearance.

Elongating Limbs

The tongue, the neck and the trunk.

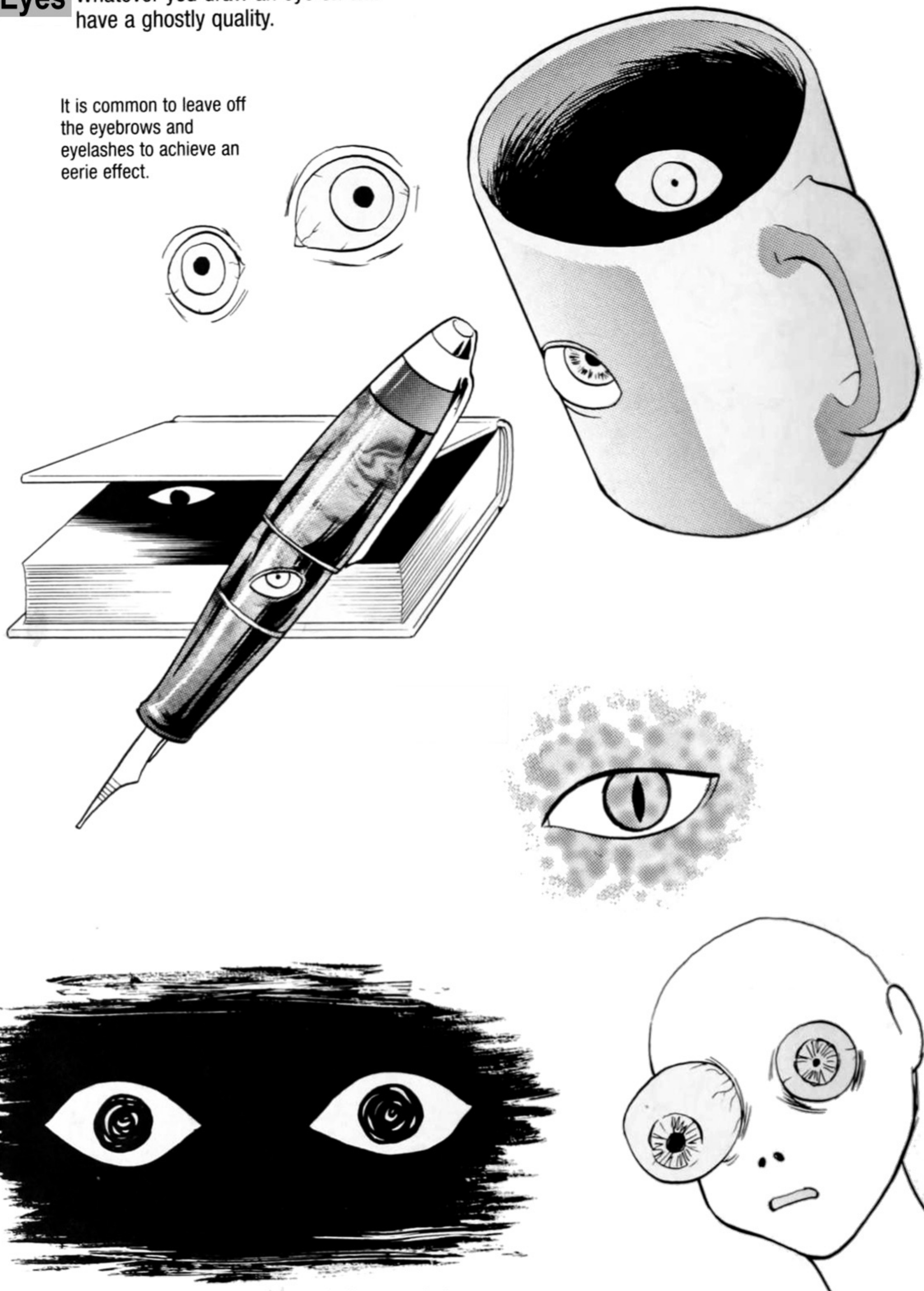




Eyes

Whatever you draw an eye on will have a ghostly quality.

It is common to leave off the eyebrows and eyelashes to achieve an eerie effect.

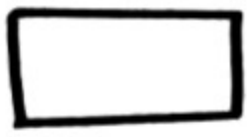


Aren't piercing and expressionless eyes just as frightening as an angered gaze?

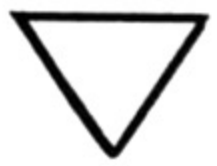
Mouth

The simple shape of the mouth can also be expressive. For a scary feeling it's better to use a shape other than a triangle.

Bean shape

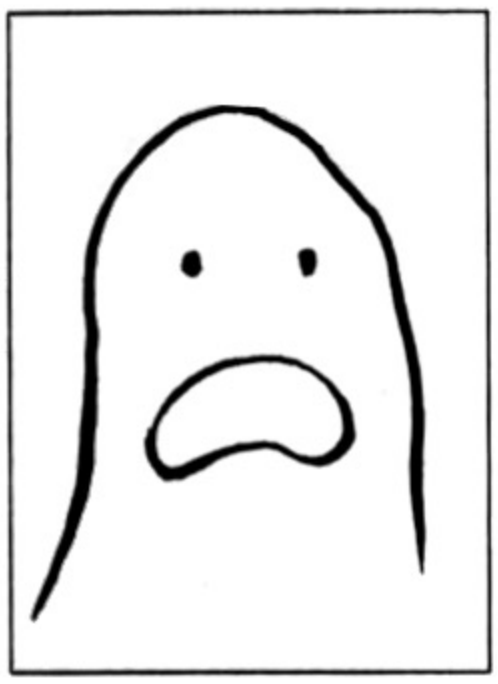


Rectangle

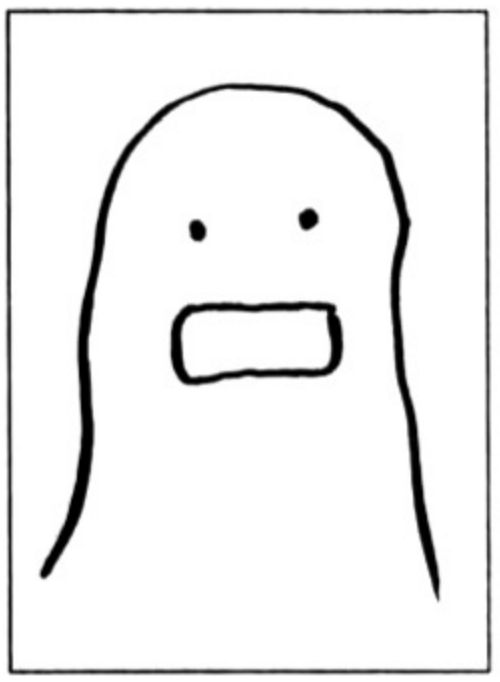


Triangle

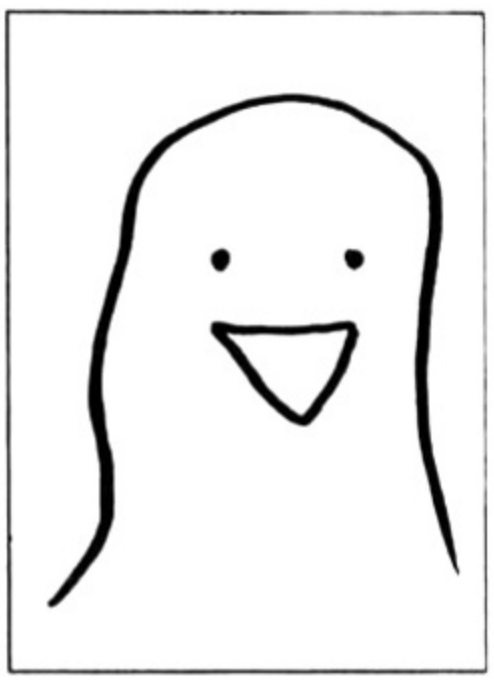
Circle



Beckoning



Wanting to speak



Smiling

Screaming

For frightening and angered mouths, make the lower lip peak in the center.

A V-shaped lower lip invariably looks like a smile.

Blackening in mouth makes it look like a hole, bringing out the scariness.

Frightening Moods

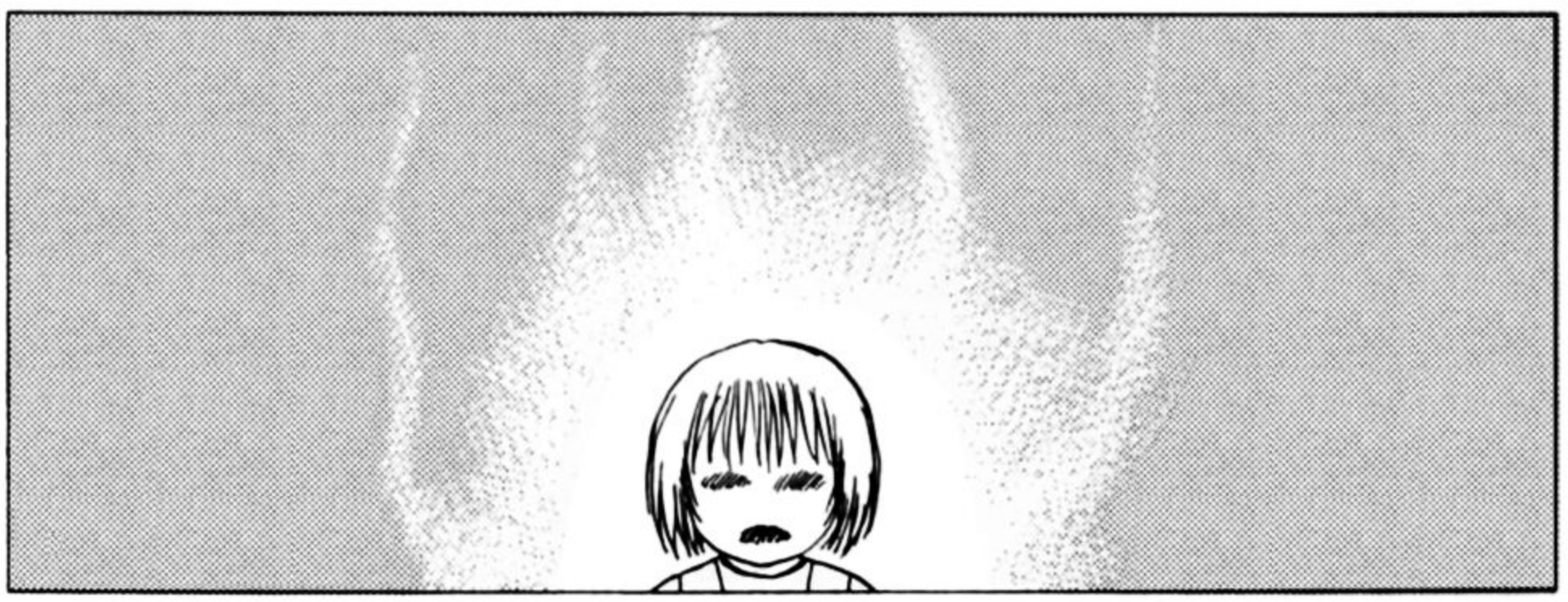
Directing Eeriness and Indicators of the Wicked and Ghostly

Be expressive by modulating the shading. There are four main techniques.

1. Pen

2. Blotting

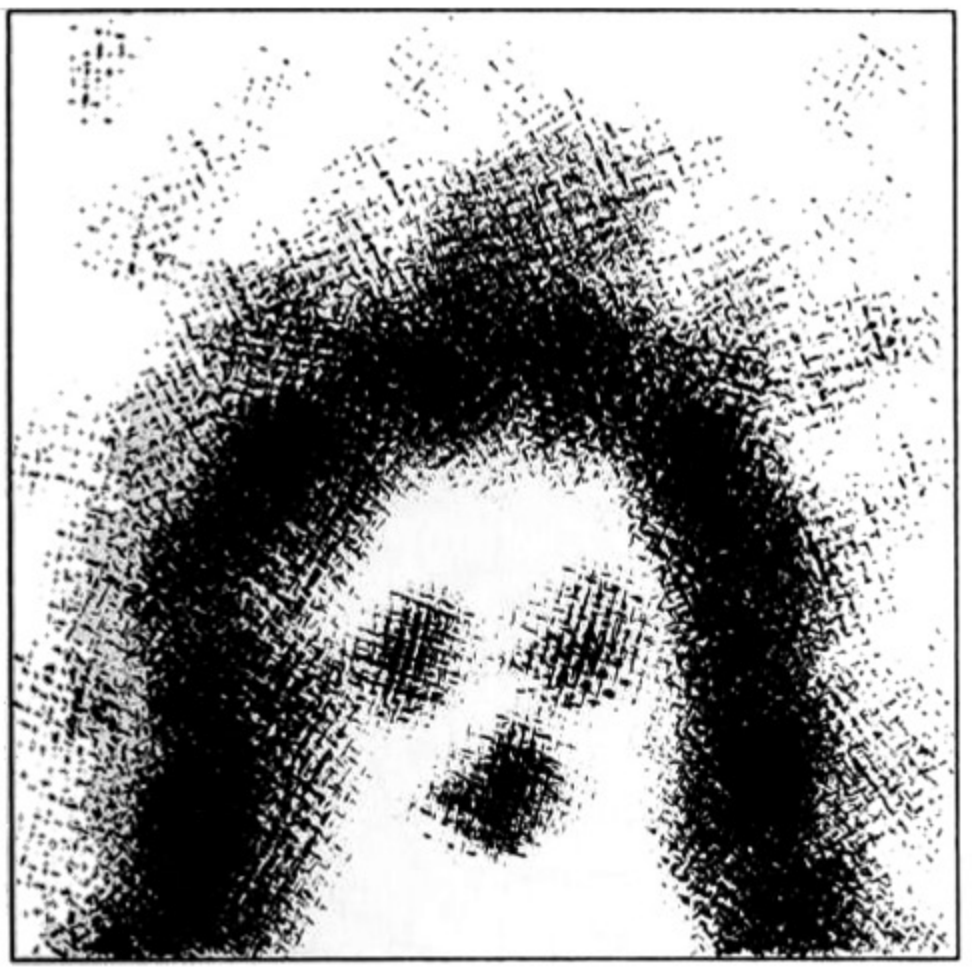
3. Tone



4. Combination

Patterned Auras

In essence, these are made from variations of Concentration, Diffusion, Waves, Rotation, Vertical and Horizontal Directions.

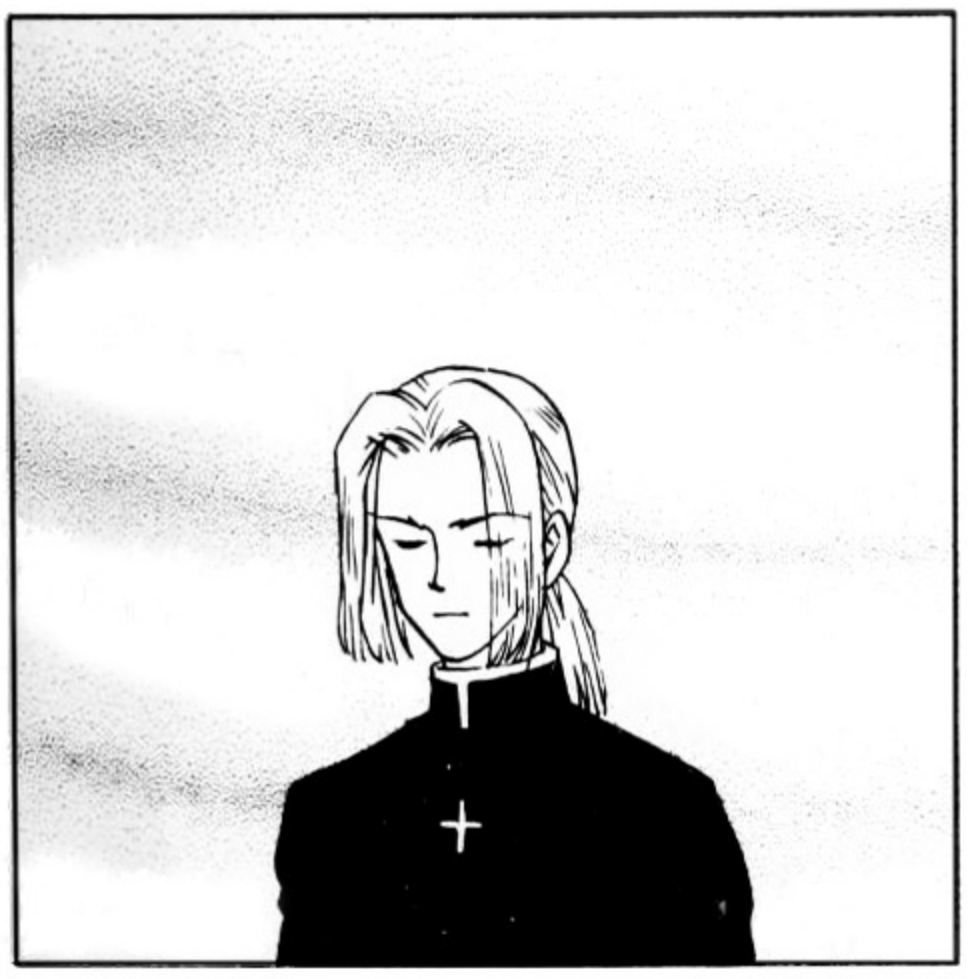


Diffusion: The density of the outer edges are lower.

Concentration: The outer edges are darker.

Waves: Used with tone, it also produces a dark mood.

Rotation: Possible variation is Diffusing and Concentration with Rotating.



Haze (Horizontal): A slanted direction is common.

Ascending (Vertical): Used when the shadow is falling and light (power) is rising.

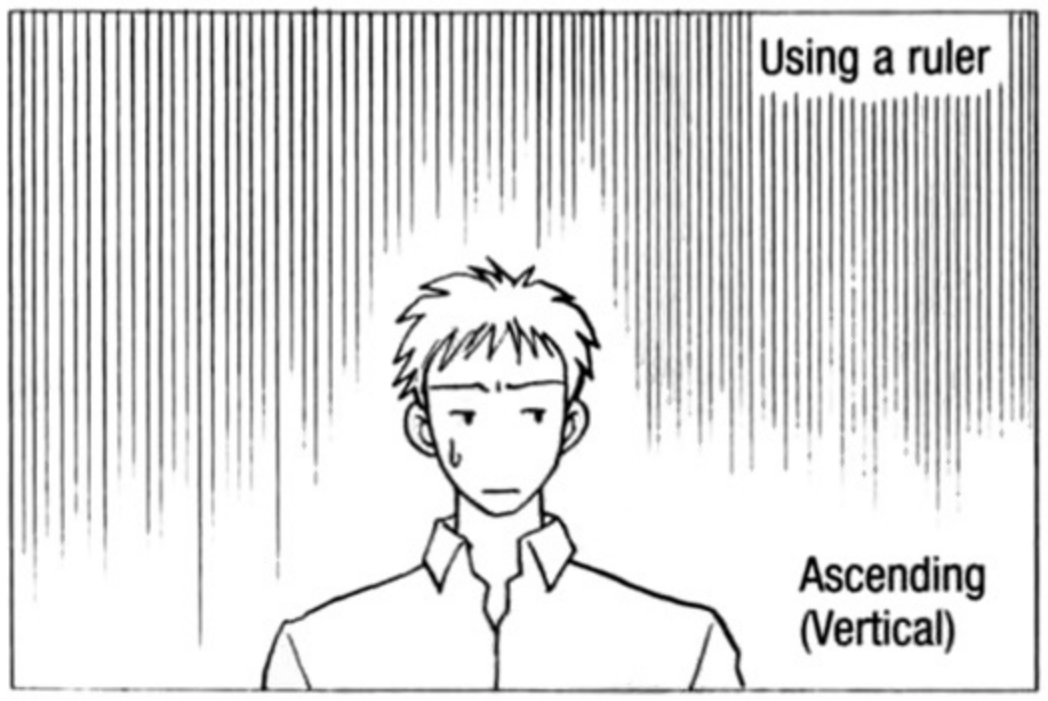
1. Using a Pen

There are straight pen strokes, and sketching strokes.

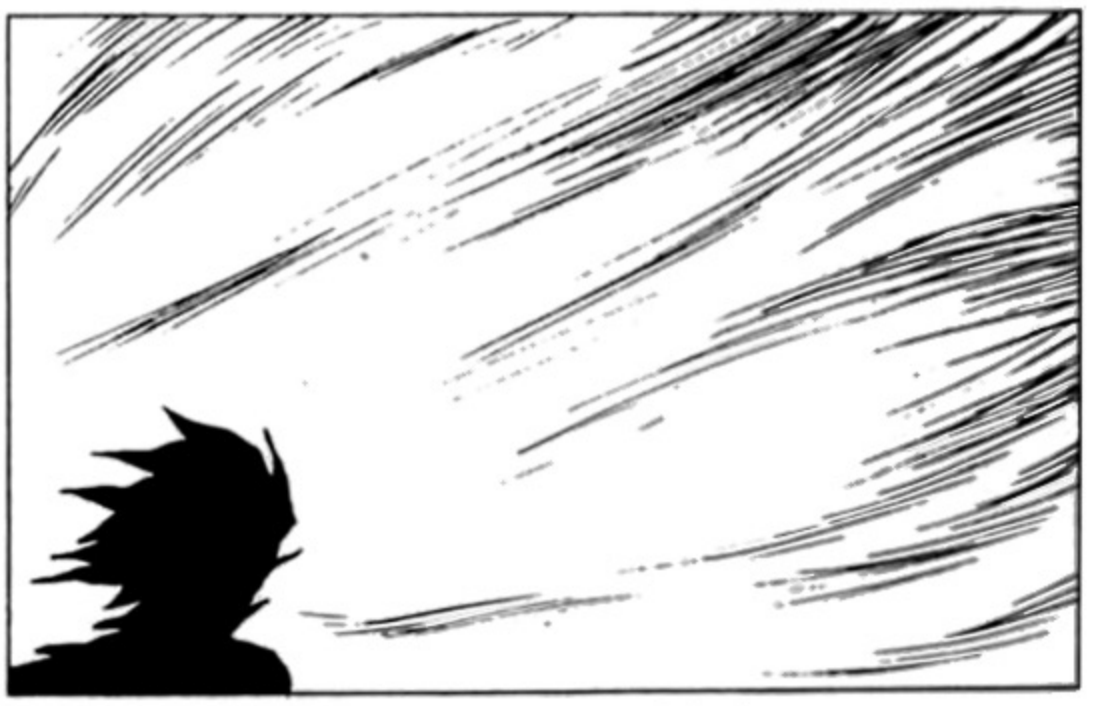
Basic pen strokes.

Rough, slanted lines

Haze (Horizontal)

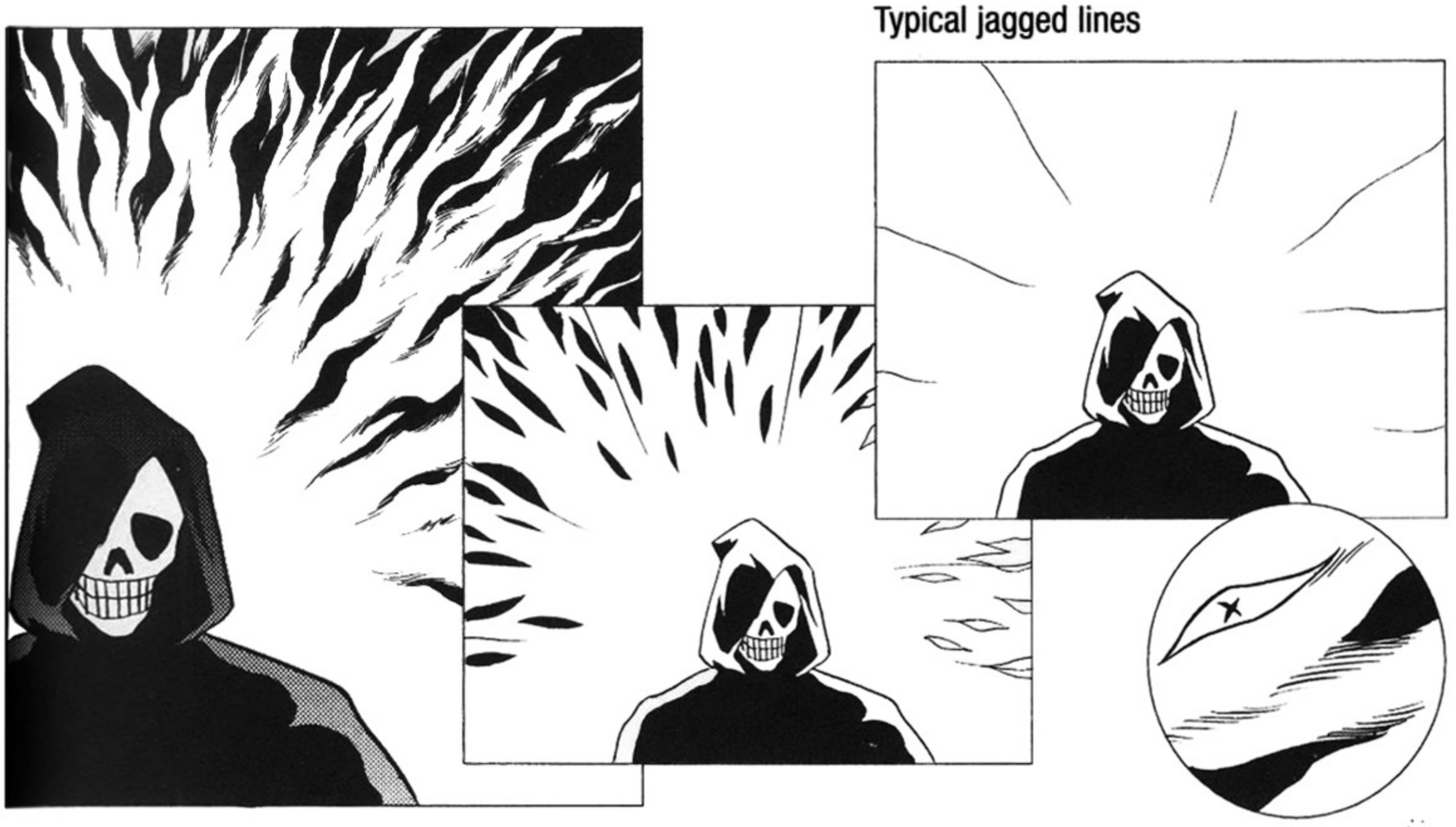


A descending shadow is commonly used for a psychological state of mind (like a feeling of revulsion, depression, or impending doom). Use a ballpoint pen.

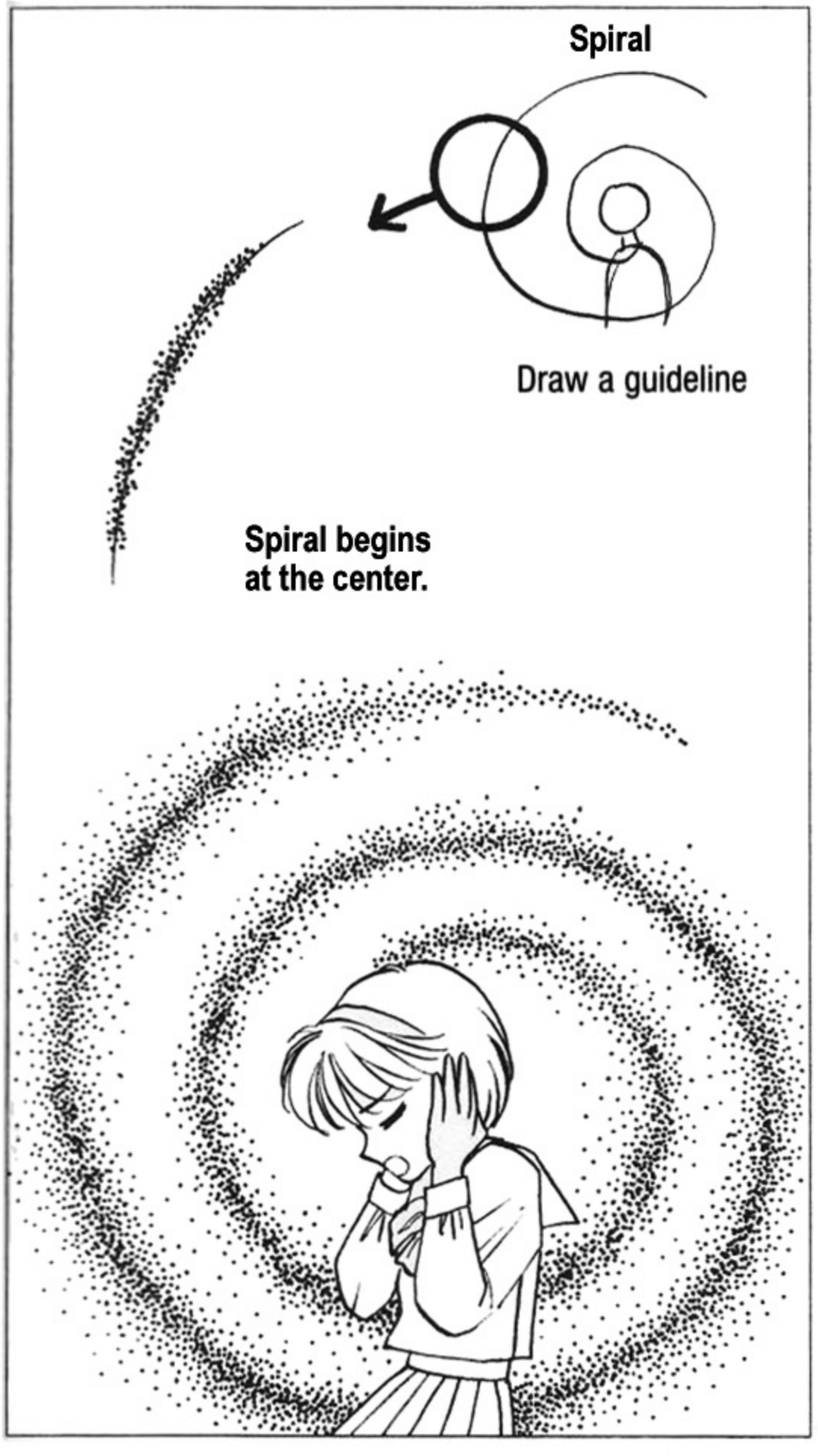


Lines with a feeling of speed. Use a felt-tip pen.

Typical jagged lines

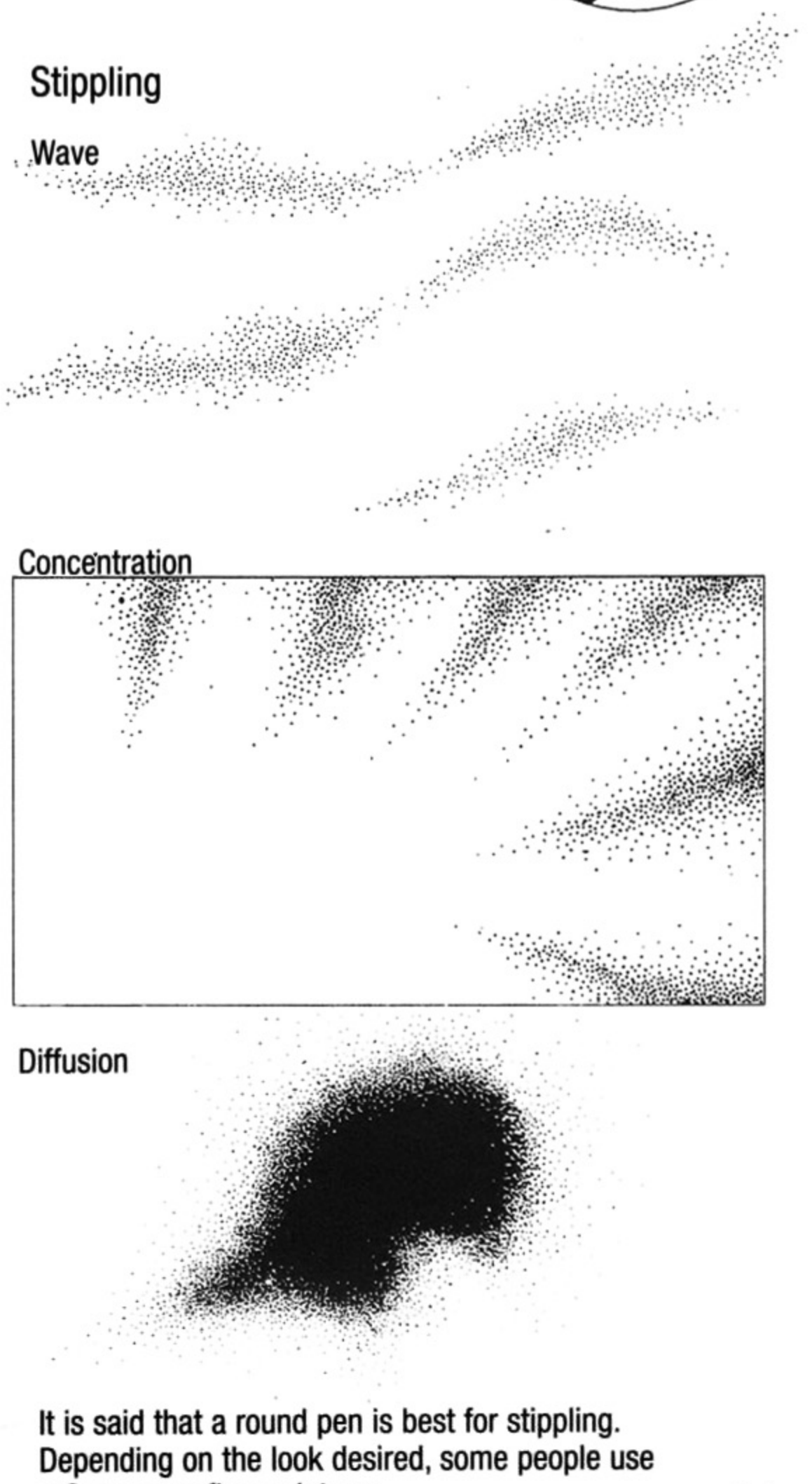


Spiral



Stippling

Wave



Concentration

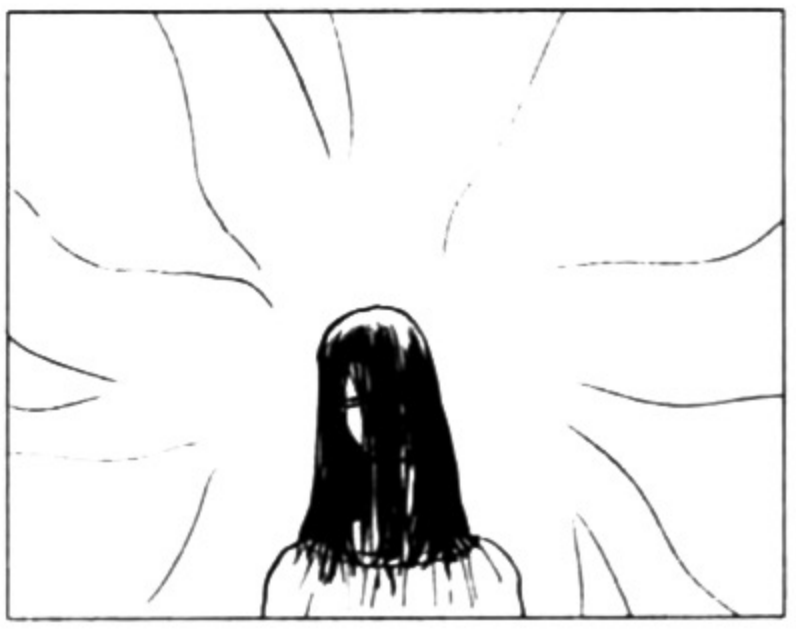
Diffusion

It is said that a round pen is best for stippling. Depending on the look desired, some people use a G-pen or a fine-point pen.

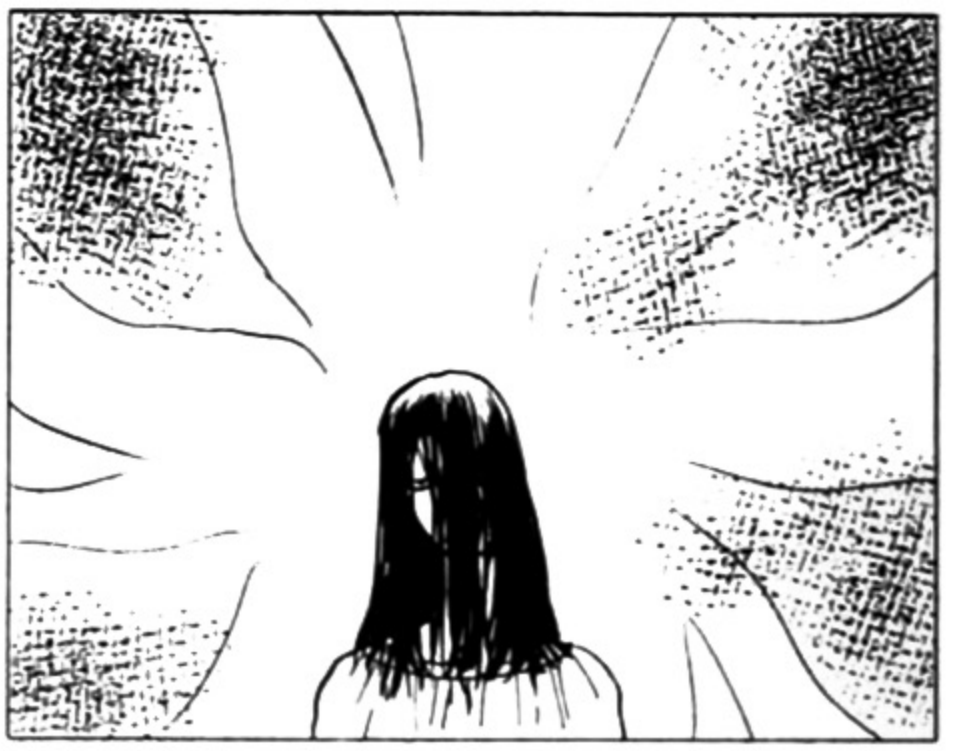
2. Using Blots

A blot is the effect of using gauze. It easily renders an occult effect.

Concentration



❶ The basic compositional image in which blotting is to be used.

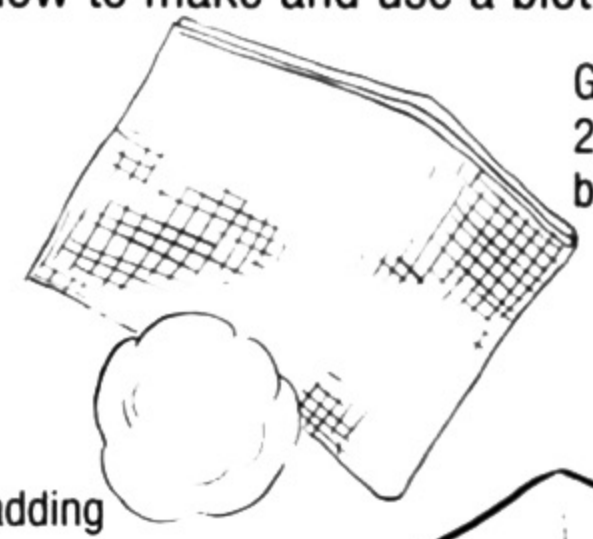


❷ From the edge of the picture, a faint value is added with the blots.

❸ Light and shade is applied to the value.

❹ Complete

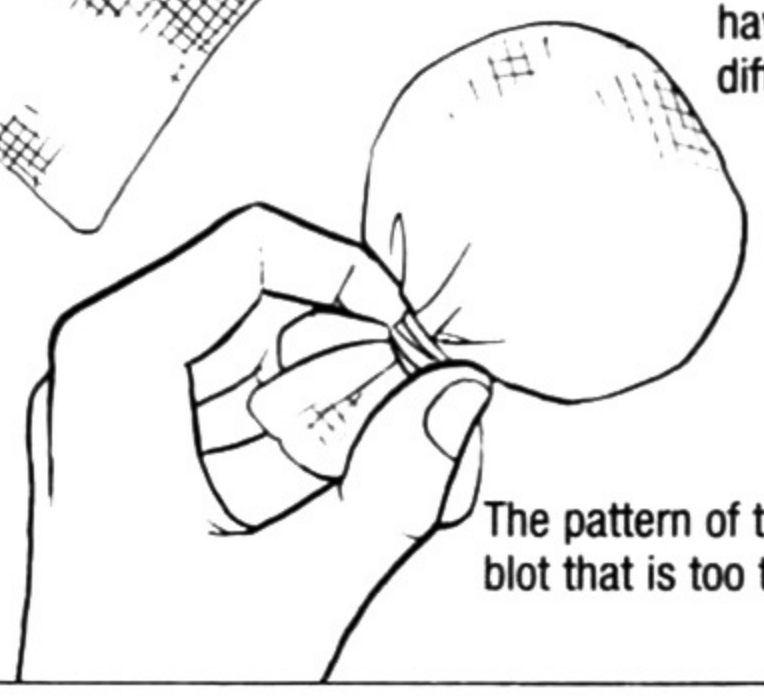
How to make and use a blotter



Gauze
2 or 3 layers is better than 1.

Padding

Use a rubber band or a piece of string to tie the blotter.



The pattern of the gauze is lost with a blot that is too tight.

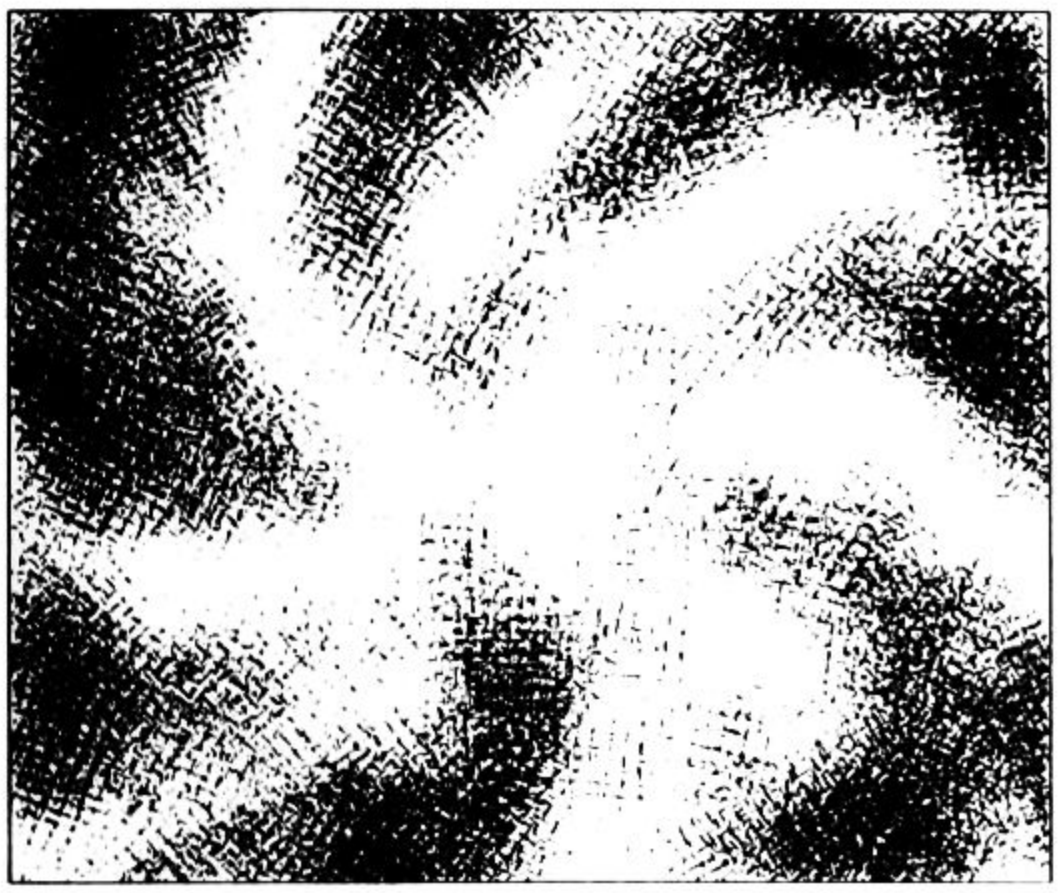
It is best to use absorbent cotton or facial mask cotton for the filling. If you don't have any, try using different materials.

The blotter shouldn't be too tight.

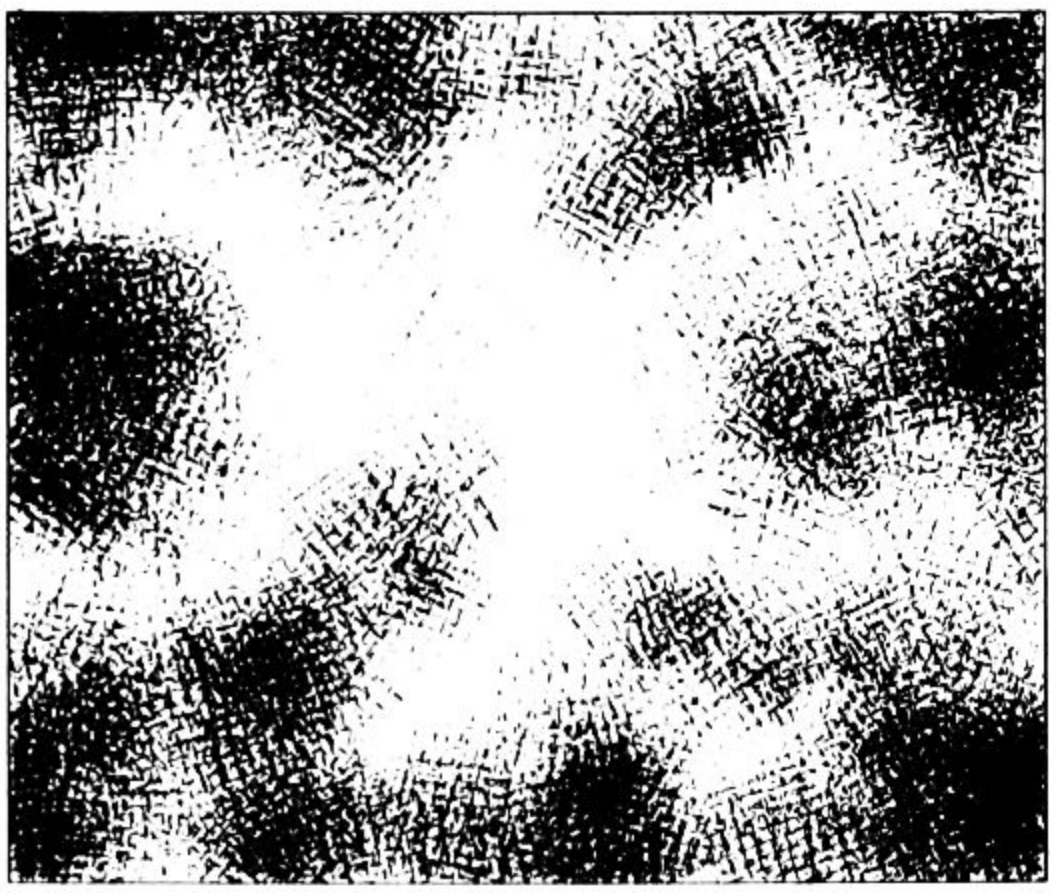
A little at a time

Rather than applying ink directly from the bottle, use a pen tip to apply ink.

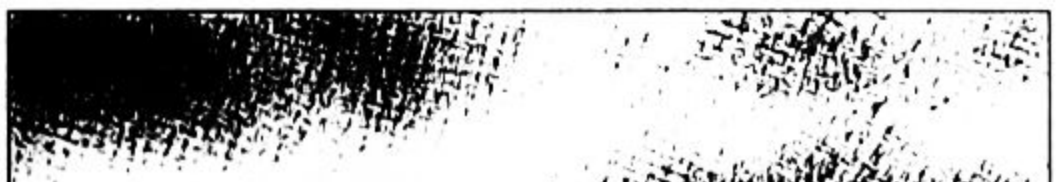
Spiral



Diffusion

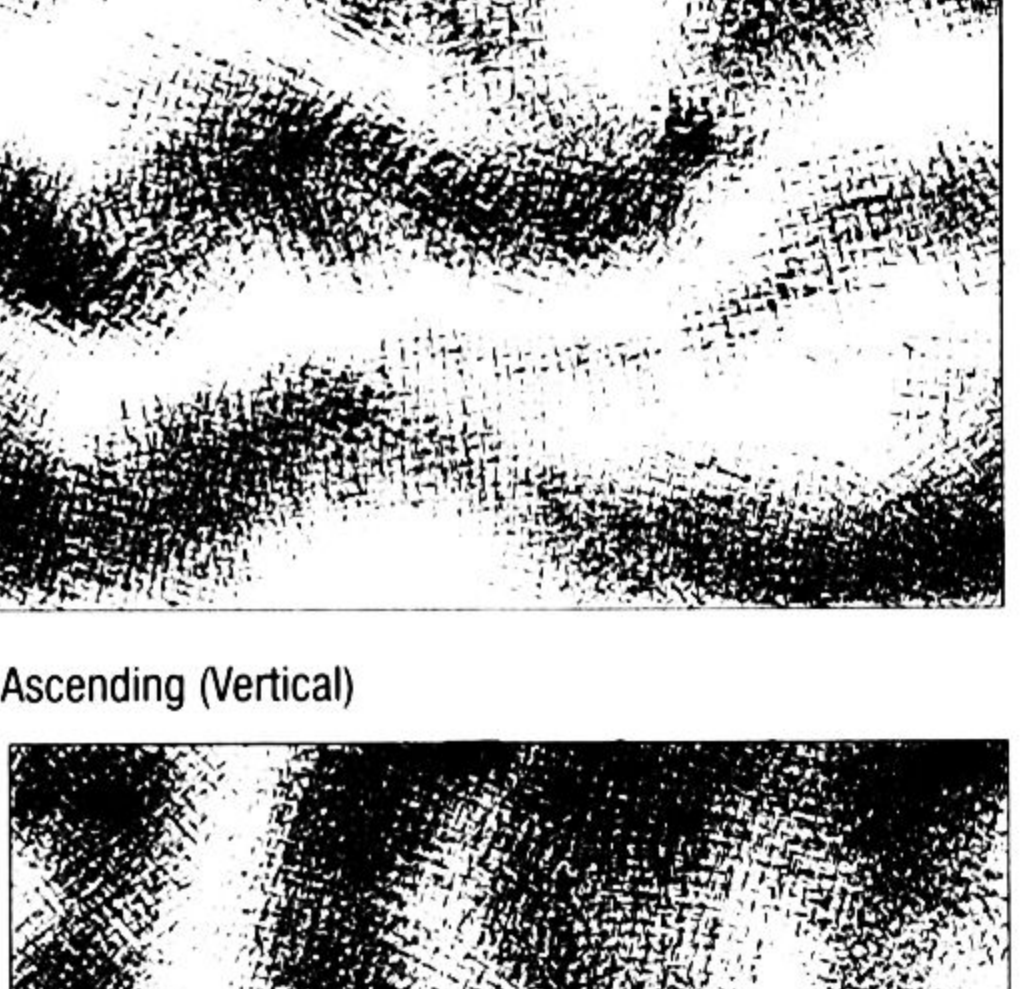


Haze (Horizontal)



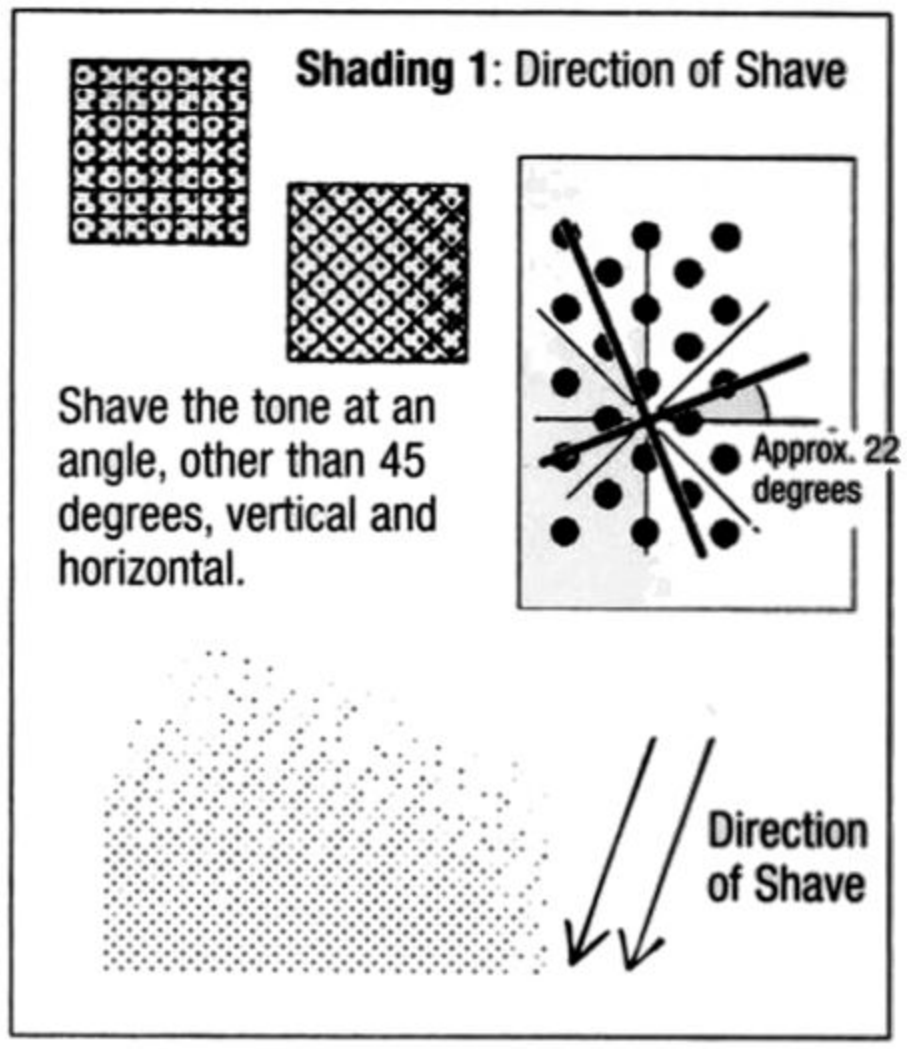
Waves

Ascending (Vertical)

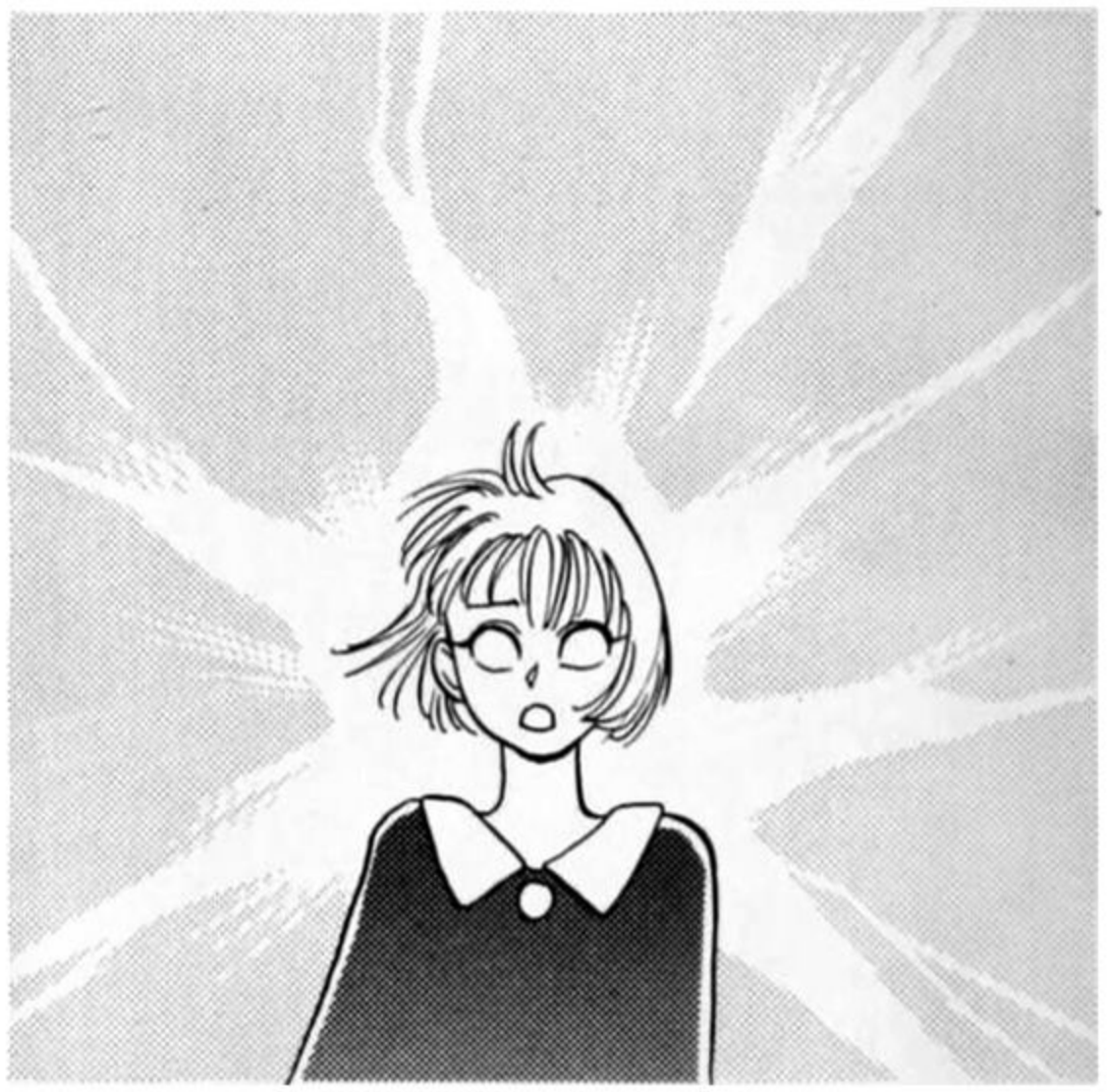


3. Using Tone Let's use the techniques of shaving and layering.

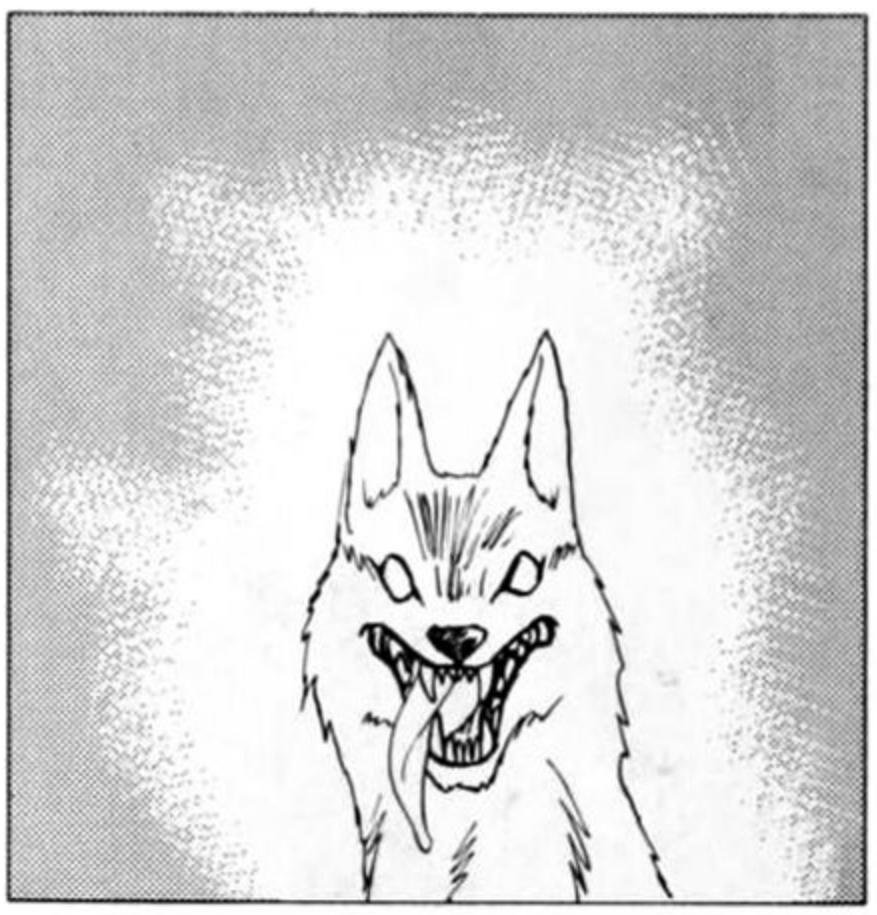
Concentration


Shading 1: Direction of Shave
Shave the tone at an angle, other than 45 degrees, vertical and horizontal.
Approx. 22 degrees
Direction of Shave

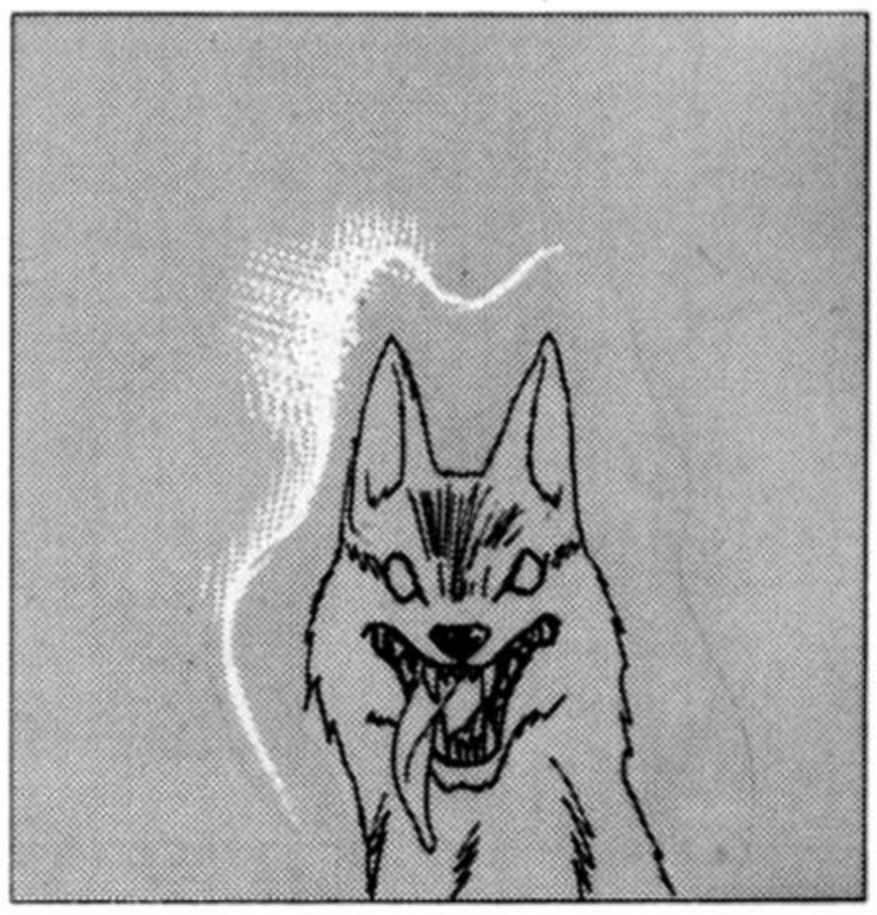
On top of these large, shaved patches add another layer, with shaves stemming off the main direction of notches. This is used for somber mood.



Diffusion

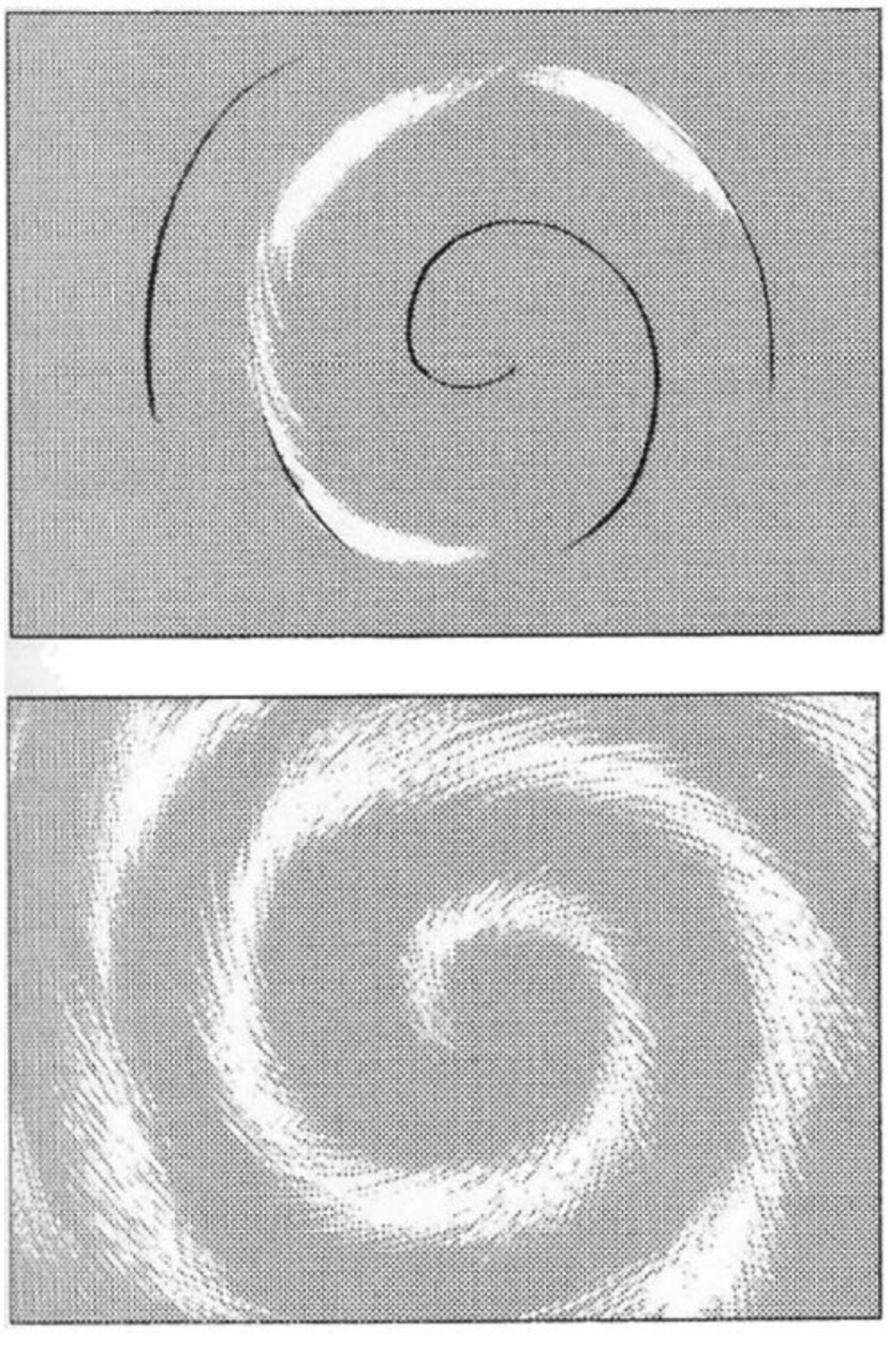


❶ Draw an outline where you want to begin the shading and then soften its edge with cross-hatching.



❷ After shaving, remove the unwanted tone in the center of the image. This produces a ghostly radiance for the character.

Spiral

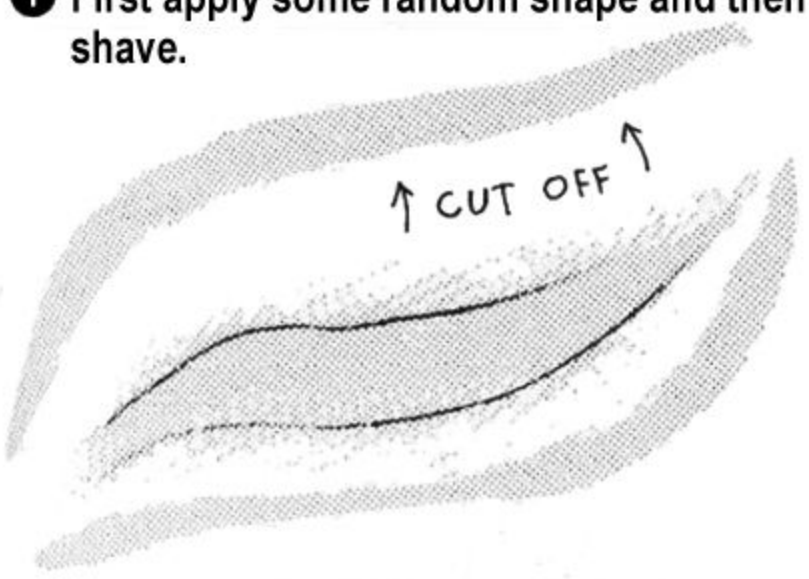


Shading 2: Backside of the cutter

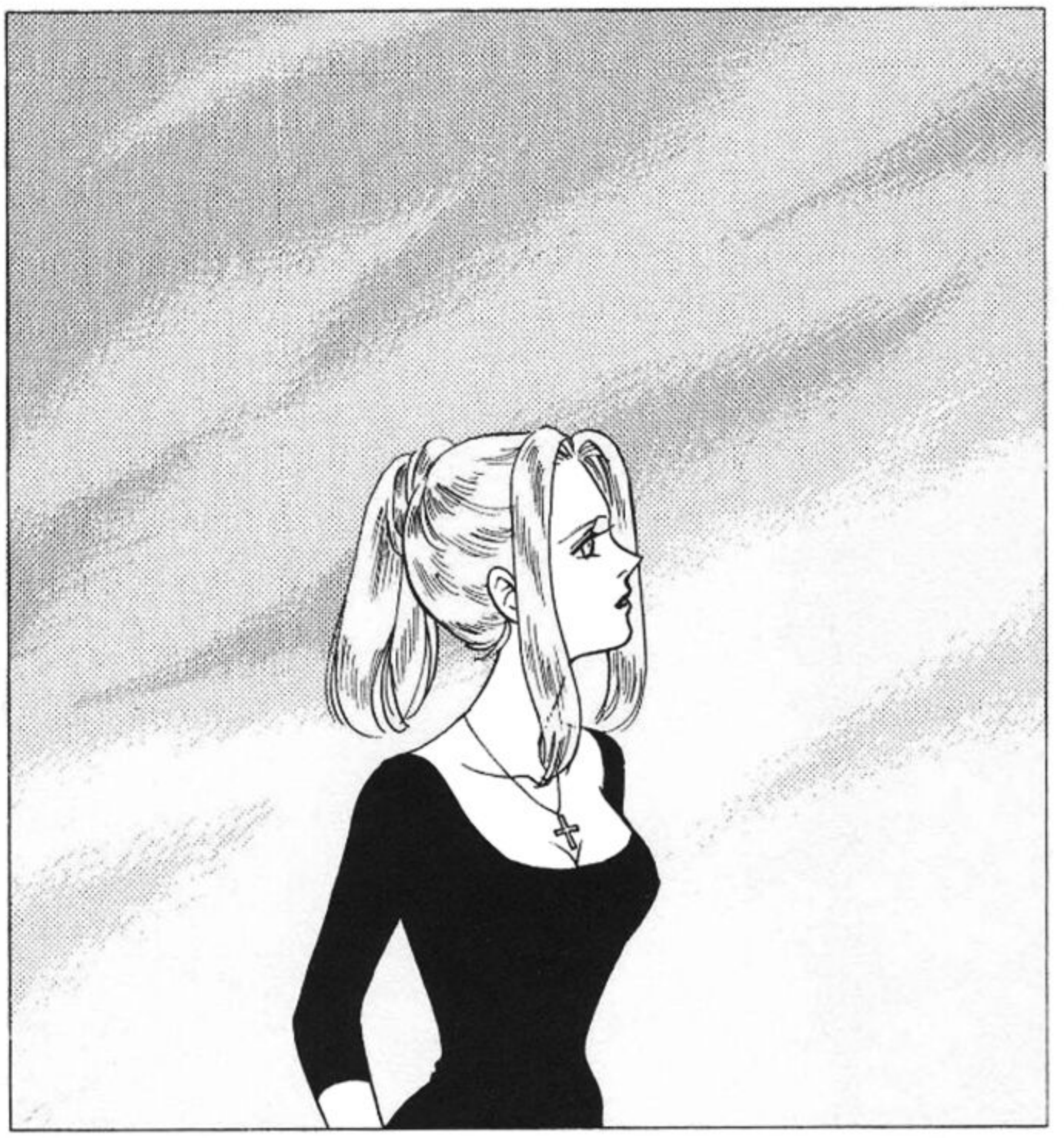
Soften the edge by using the backside of the cutter.

Wave

❶ First apply some random shape and then shave.

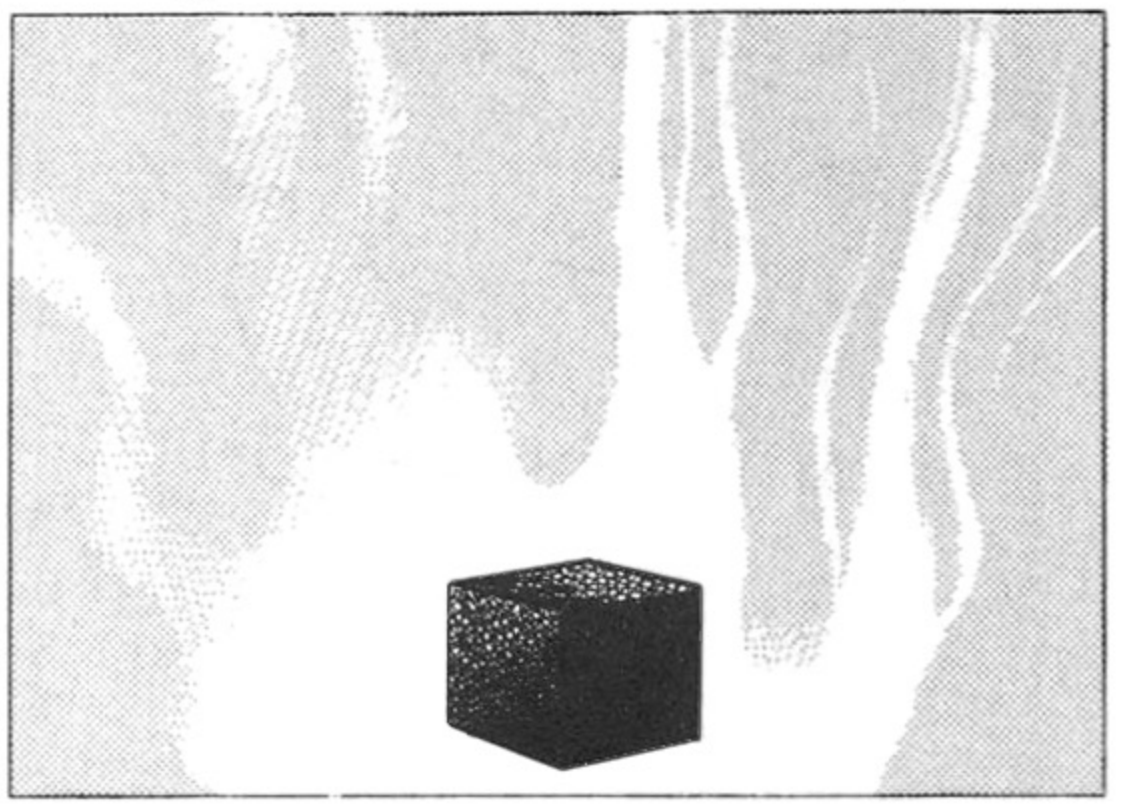


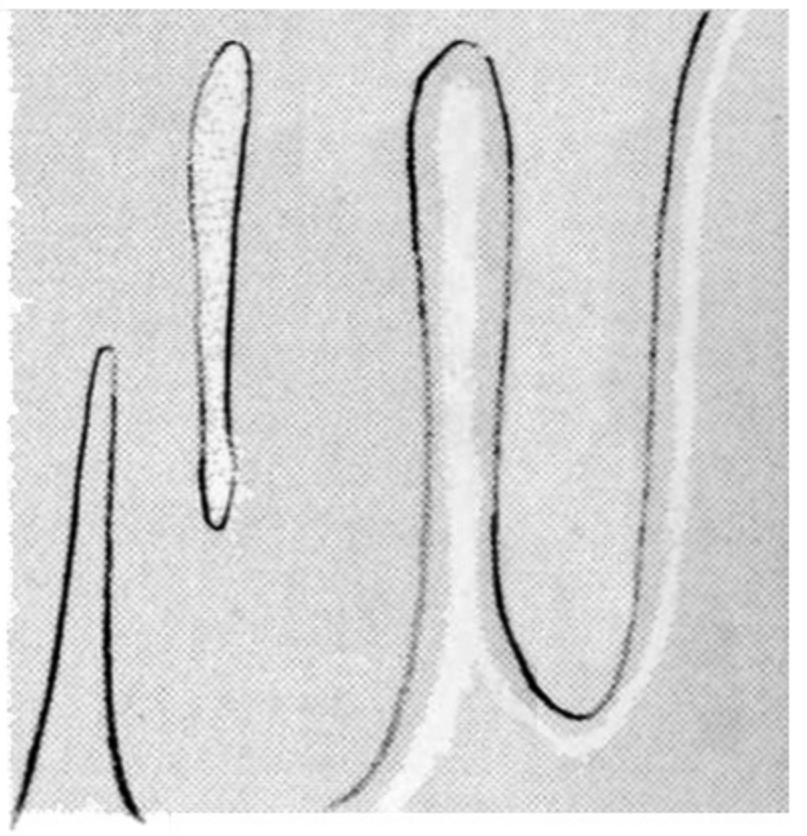
❷ After the shaving has been completed remove whatever is extra.



Ascending, Haze

This is also commonly used for a superpower effect.

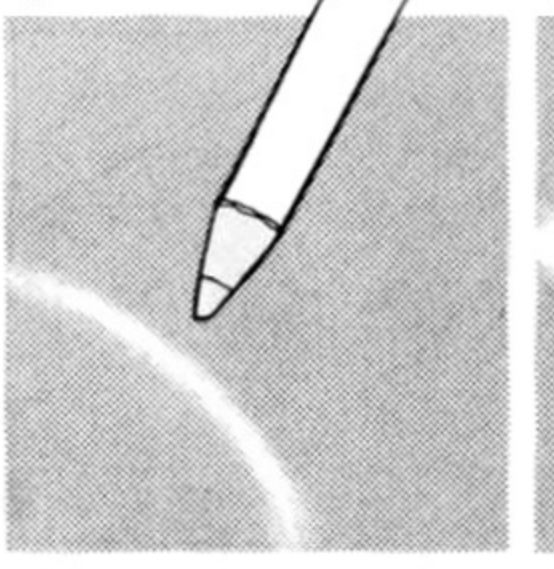




Shading 3: Abrasive eraser or Regular Eraser

There is a special eraser for finished artwork, but it is also possible to use a regular eraser.

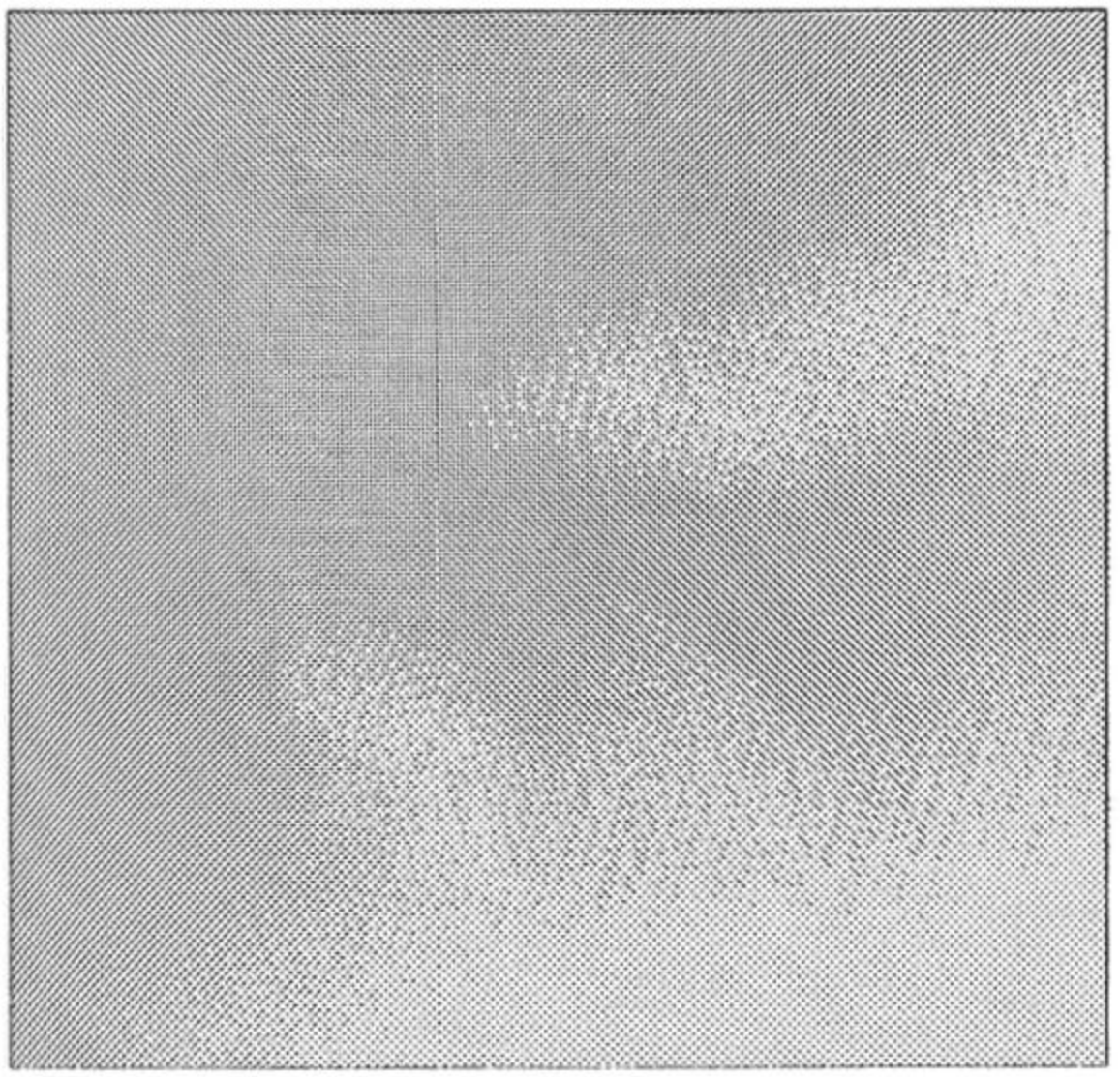
Pencil-shaped



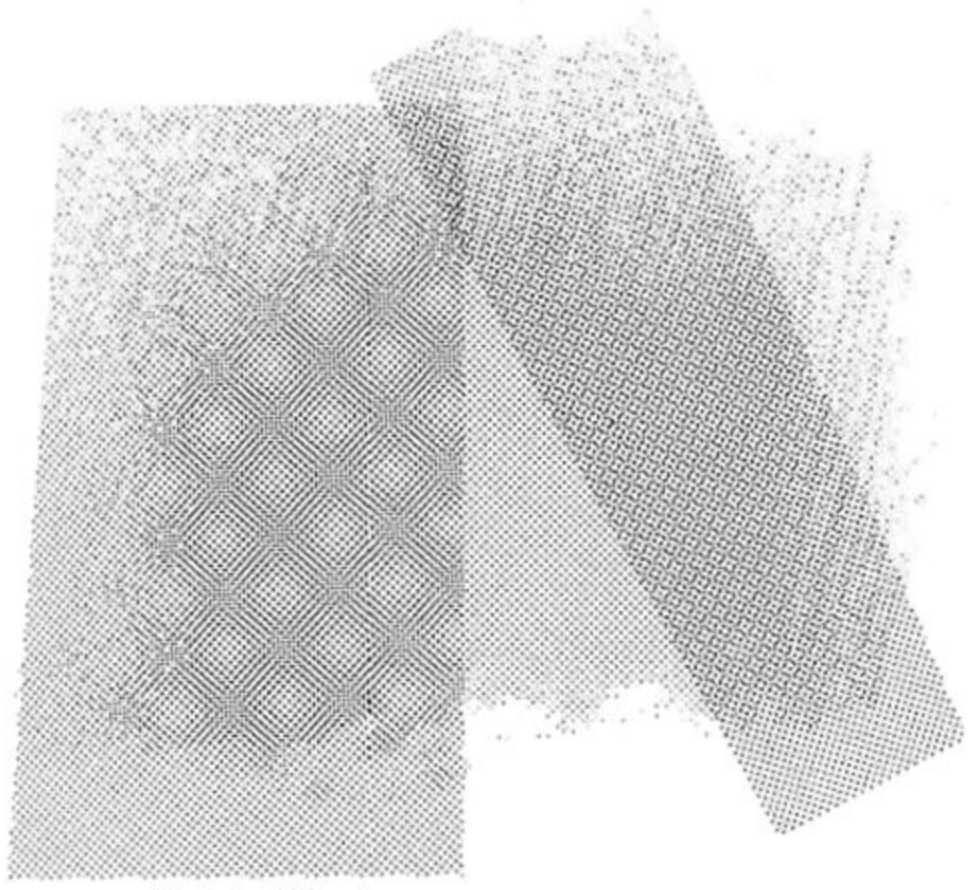
❶ ❷ ❸ Complete

Be careful not to erase too forcefully. Go over as gently as you can.

The effect of shaving and layering.

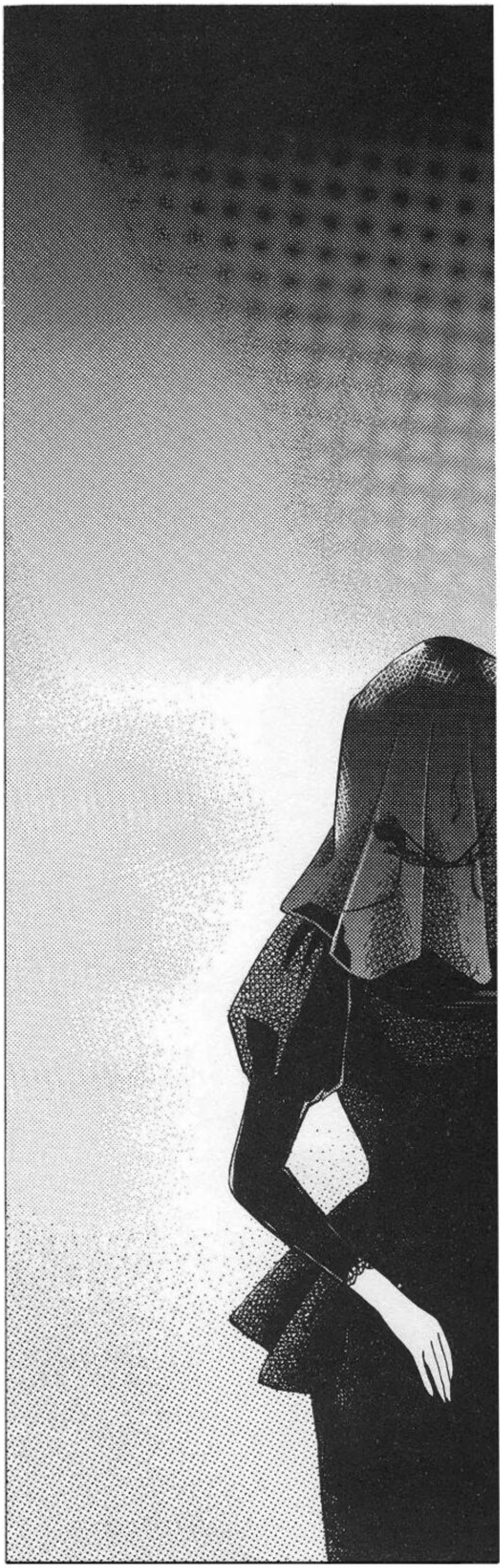


There is a layer on top of the shaving.



Moiré Effect

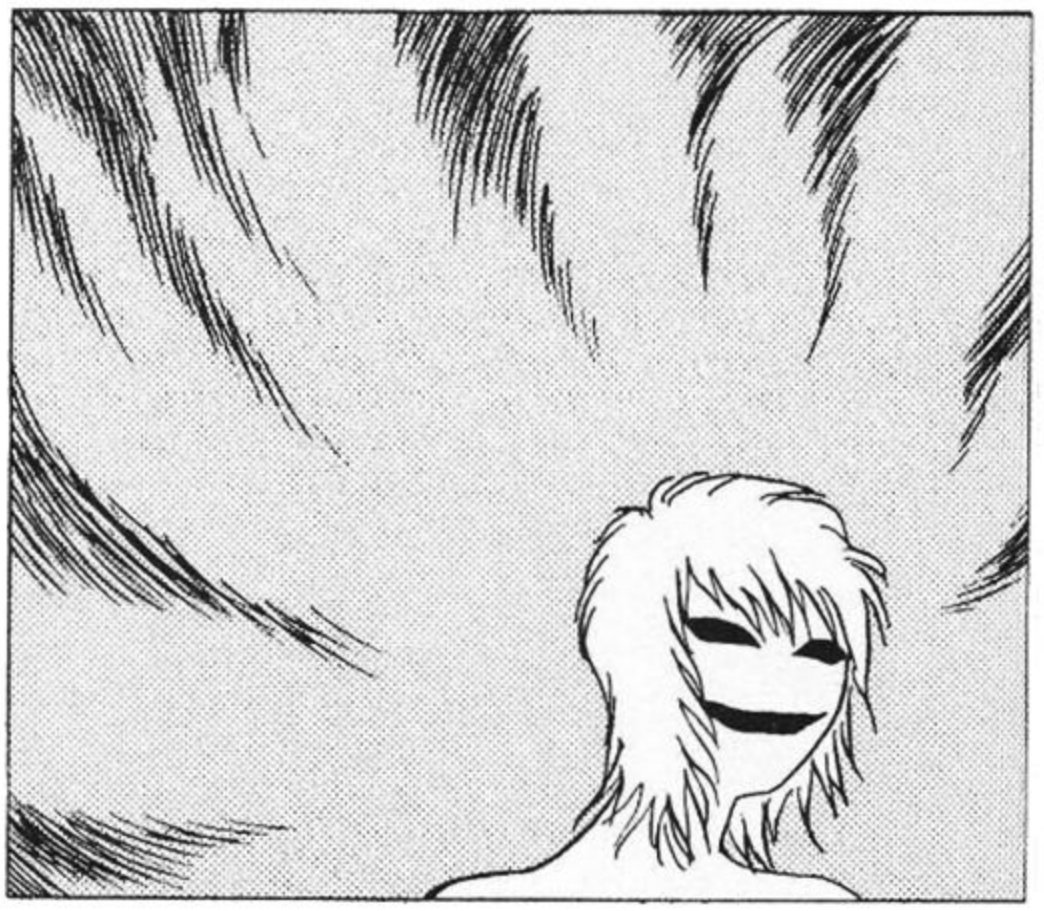
Mixing with areas without tone produces an effective contrast.



Layering rough tones is also effective.

4. Using Combinations Using a combination of pen, blot, and tone produces a greater effect.

❶ Pen only

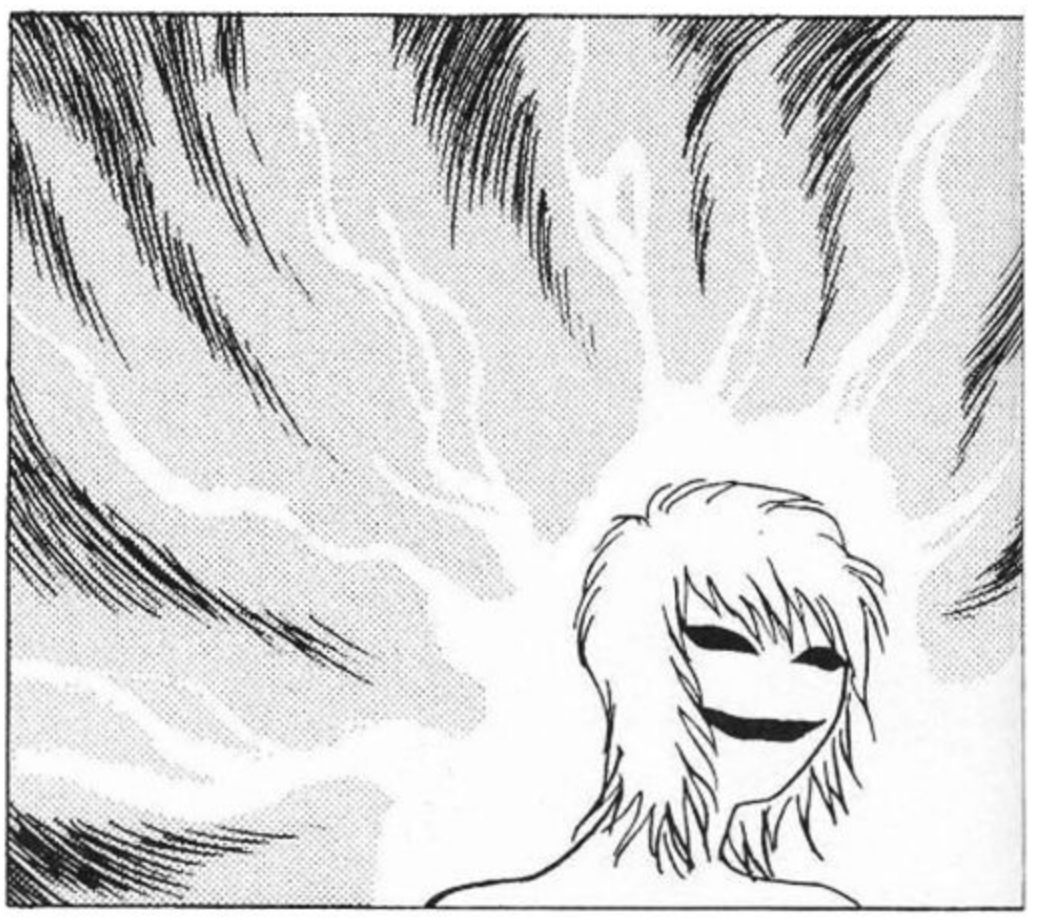


❷ Tone is added.

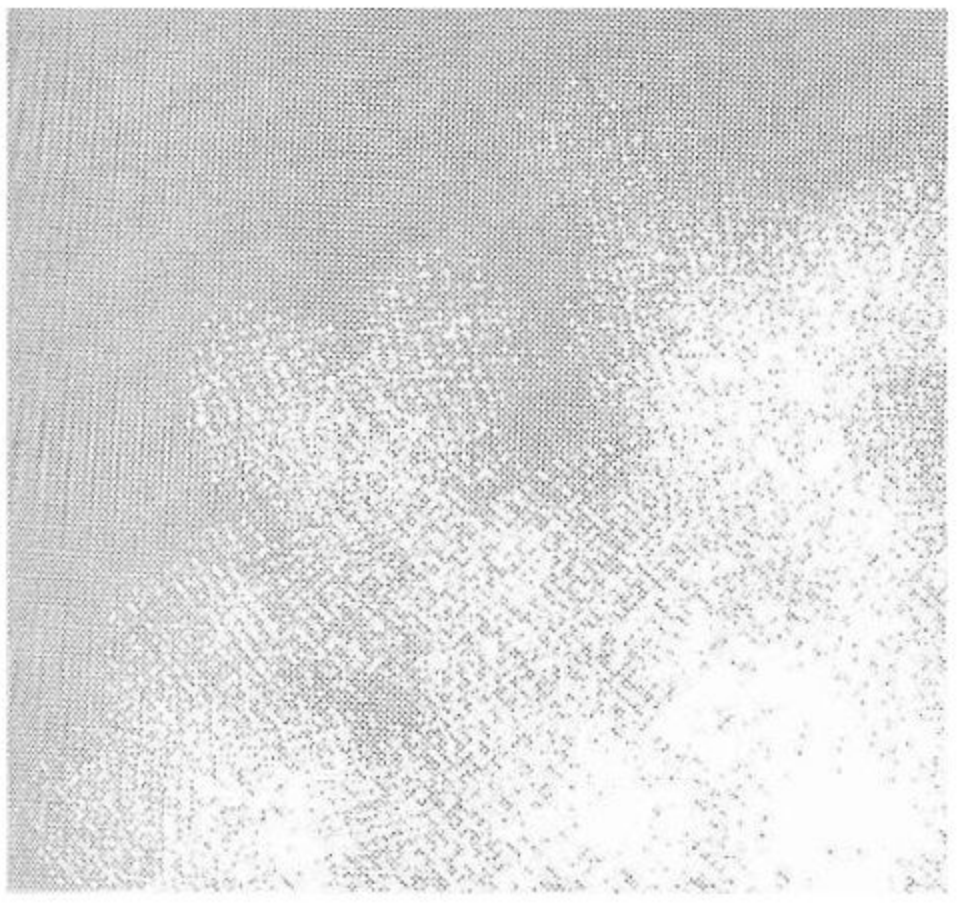
❸ Tone is shaved.

❹ Another tone is layered.

❺ It is shaved once more..



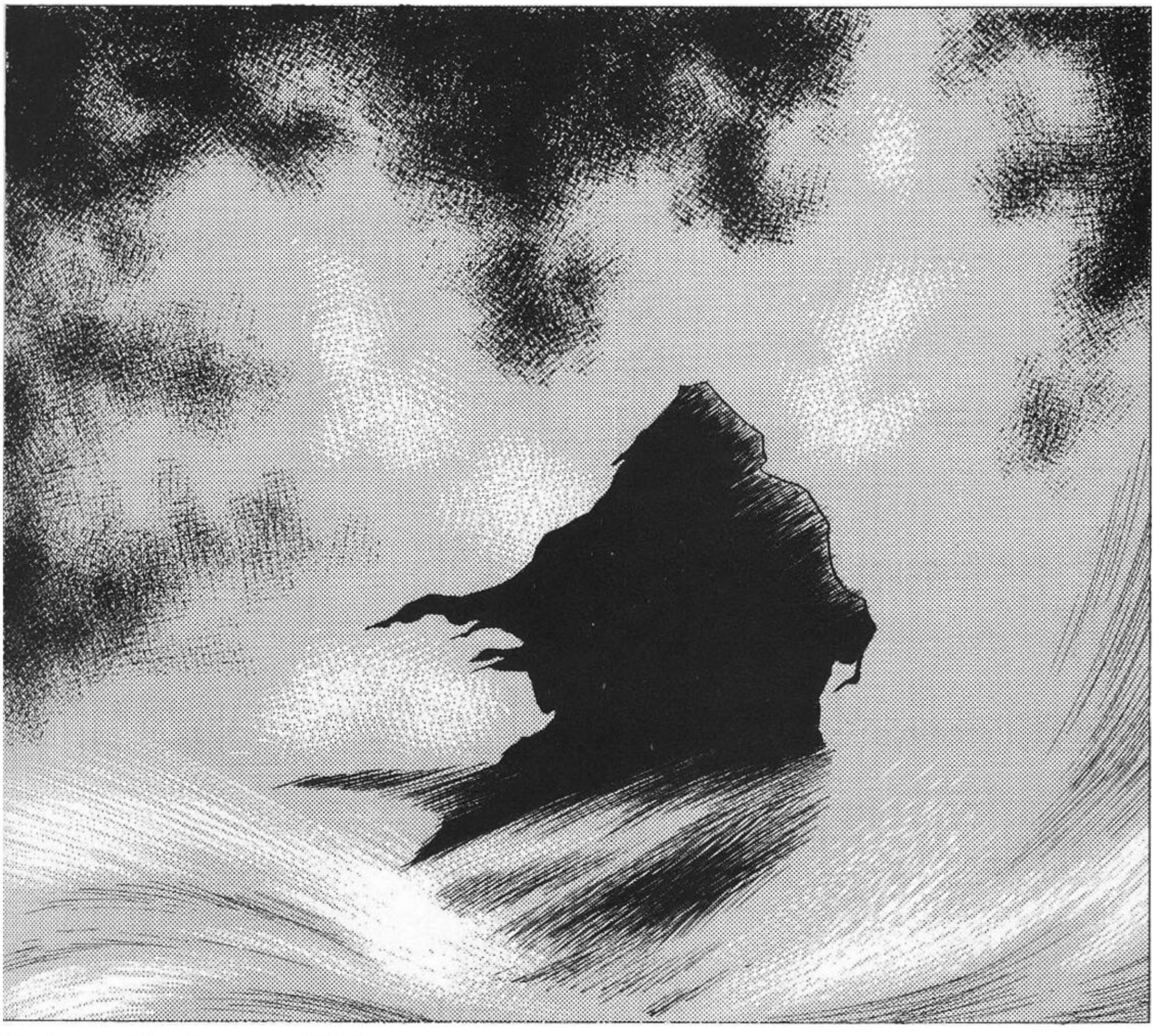
❻ Drawing in white on top of the tone completes the drawing



Instead of ink, blotting is done with white. Blotting with white works for the fine tone (S-83).

Blotting is applied.

There are blots on top of the tone.



The tone used is a single layer of SE-52.

Illustrating Sound Effects (Japanese)

Signs and Sounds of an Approach

Drawn letters not only communicate the situation of the scene but also add to the atmosphere.

An approaching footstep from behind.

Something crawling behind you.

An eerie wind

A hand sneaking up.

Confronting something terrible.

A giant shadow confronts them.

A moan.

A moan.

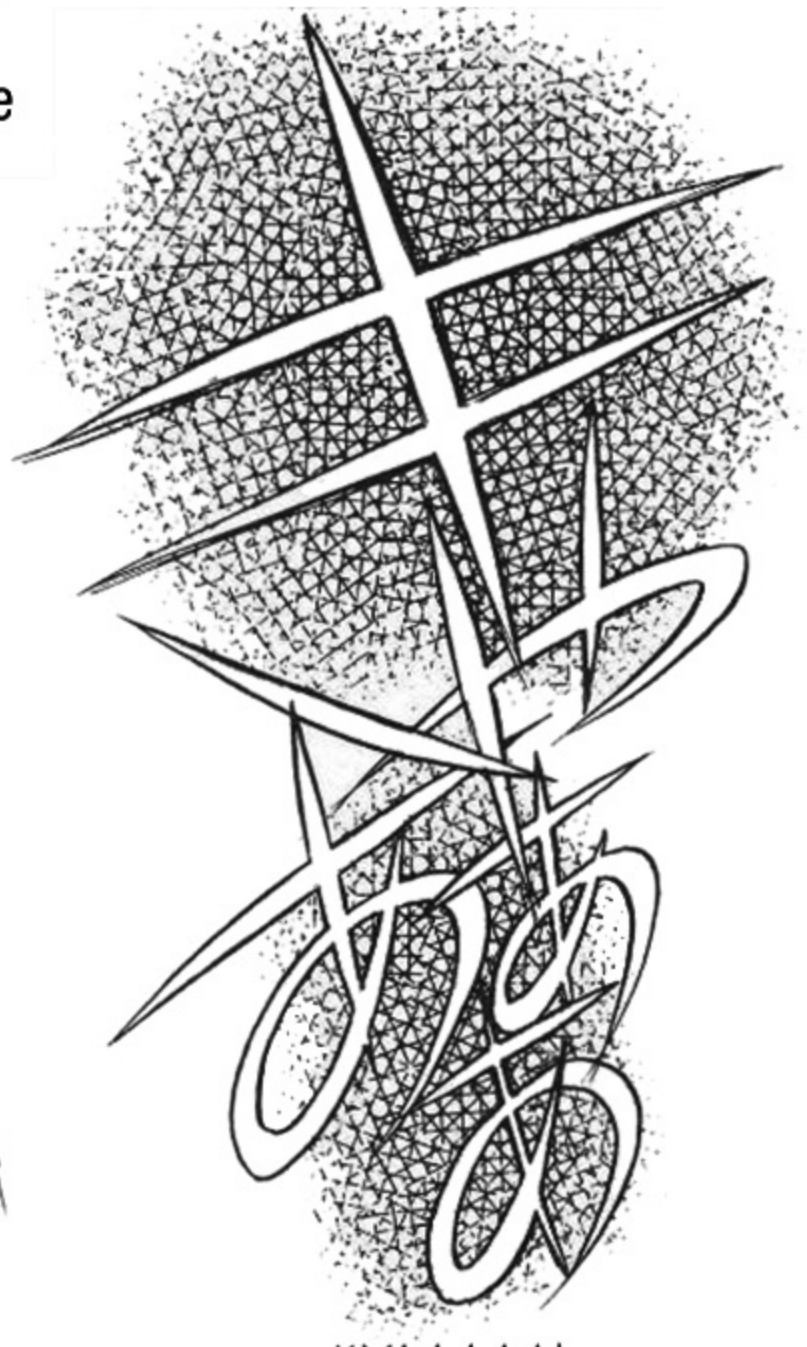
The letters become small in the direction of the sound, pointing toward the source.

Screams and Cries

The drawn letters are one part of the picture. When drawing, the image of the sound is important.

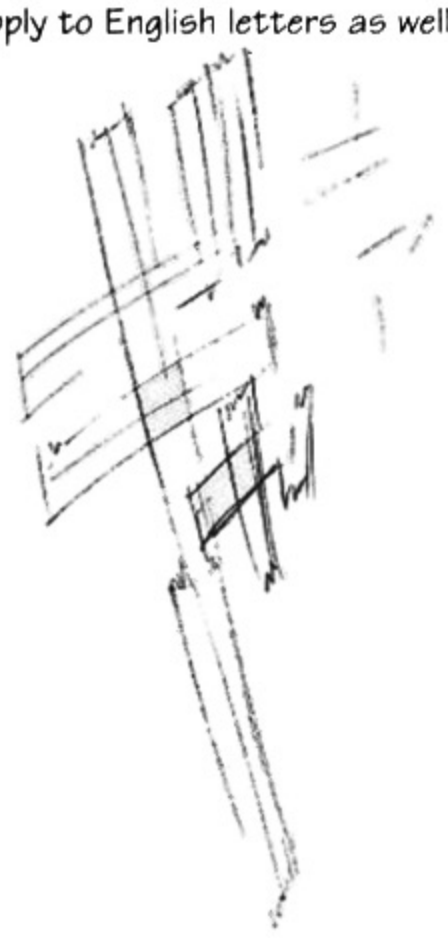
GYAAAAA!

(Apply to English letters as well)



KYAAAAA!

GYAAAAA



- For a voice with impact, fill the entire frame.
- For strength and power, use tight angles and sharp points with straight lines.
- For an eerie scene, use a lot of curved lines to give a writing feeling.

Be careful with distinguishing the letters TSU (ツ) and SHI (シ) in Katakana.

ツ TSU

シ SHI

BASHI バキッ ノバシッ

BATSU

Wrong × ノバツッ

When drawing with force, the letters TSU and SHI resemble one another.

The vertical lines in TSU (ツ) are parallel.

The horizontal lines in SHI (シ)are parallel.

Wrong × ぎゃーッ GYA

ぎゃーシ GYA

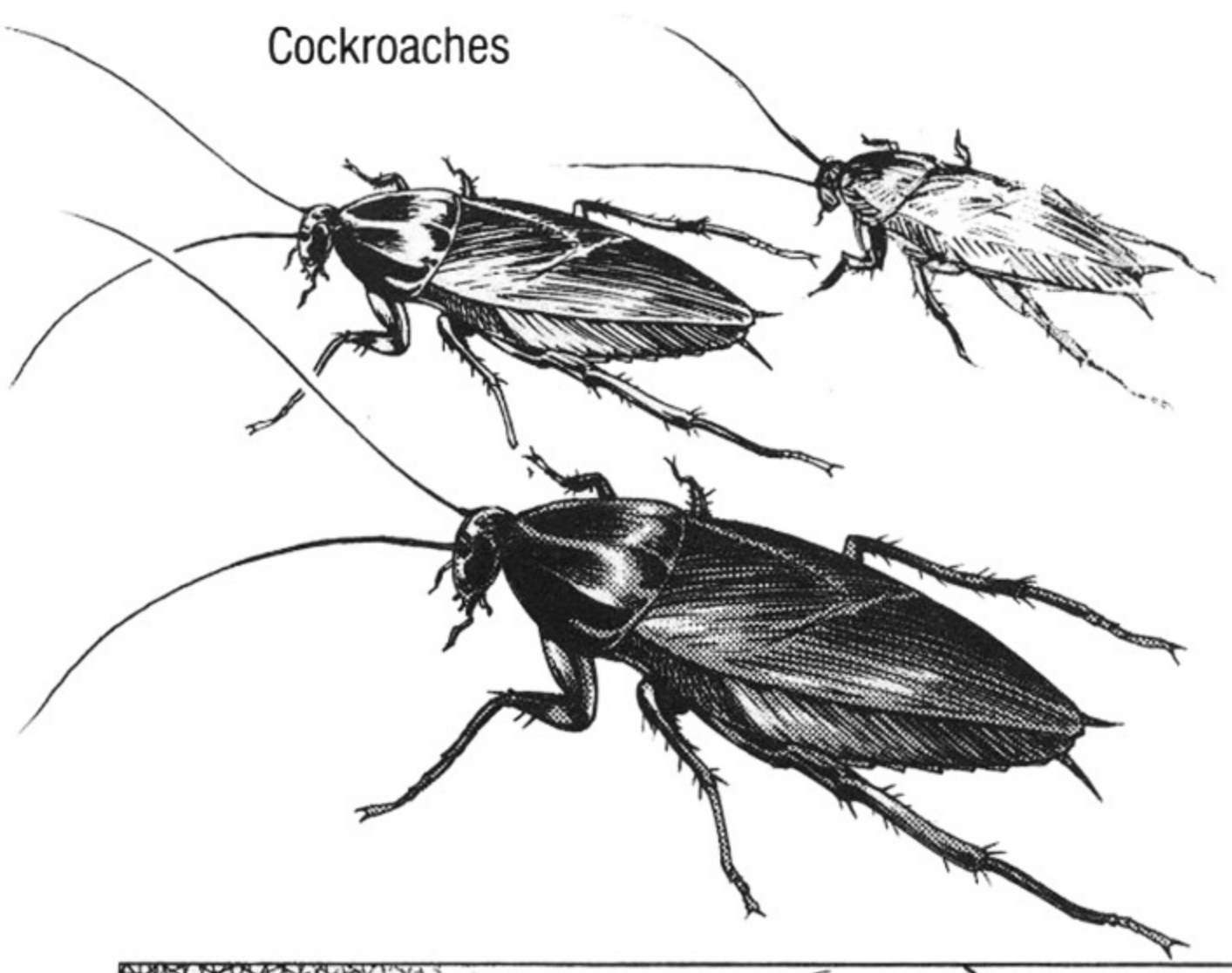
Revulsion

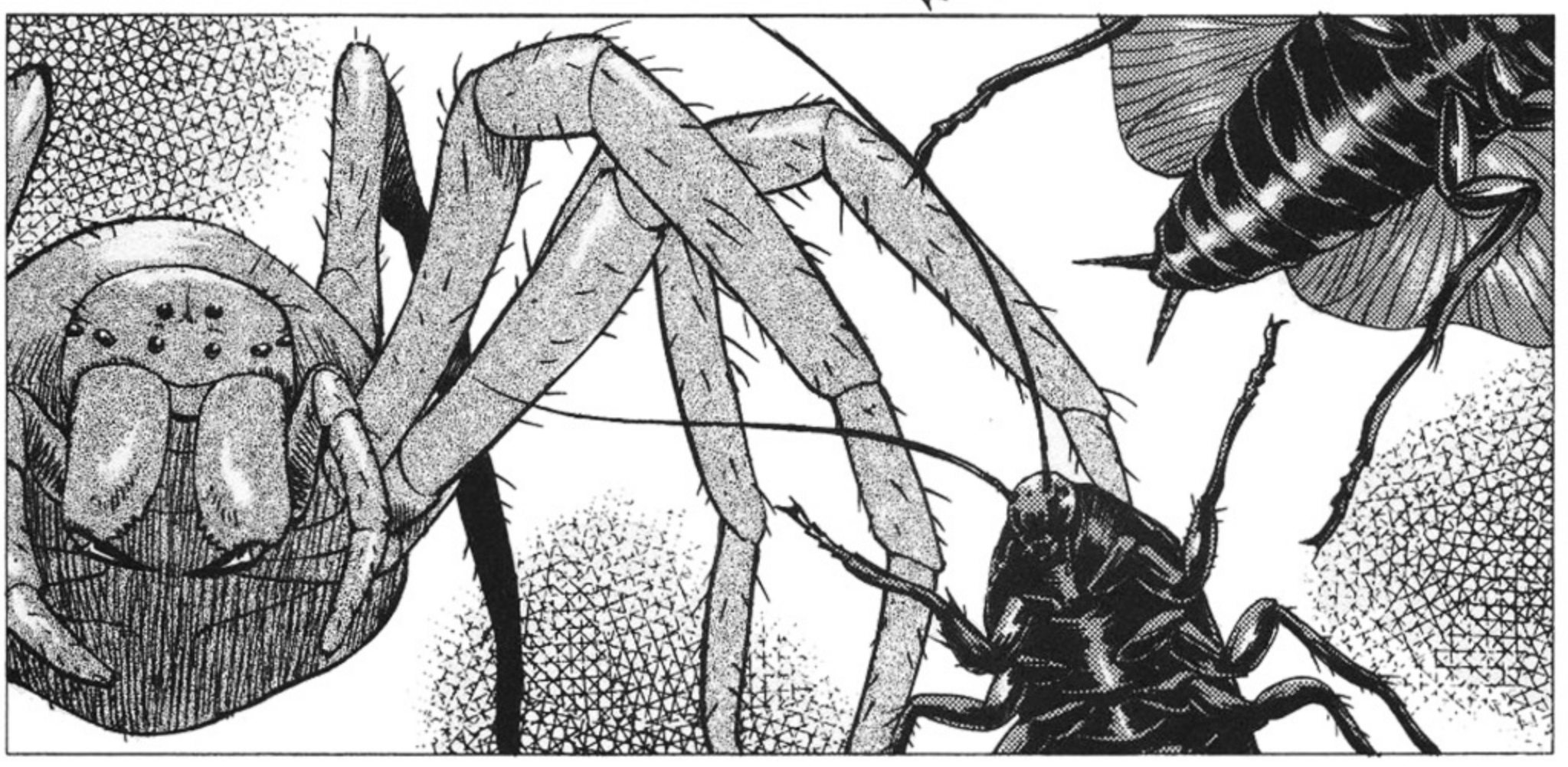
The effect of splatter horror.

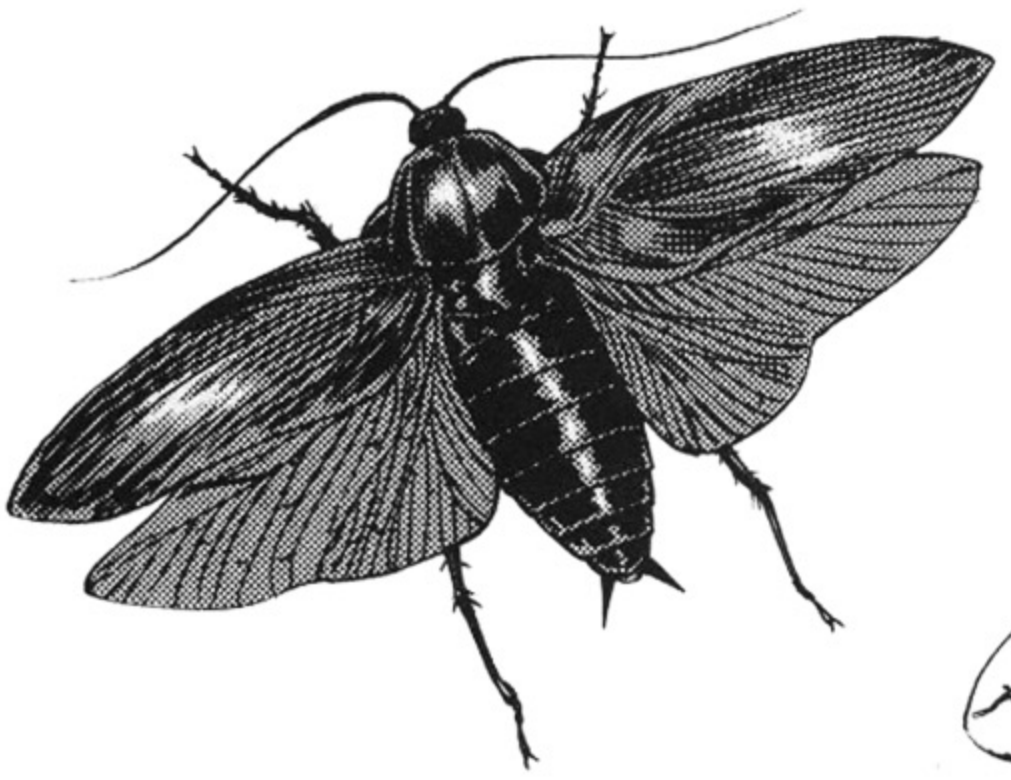
1. Insects

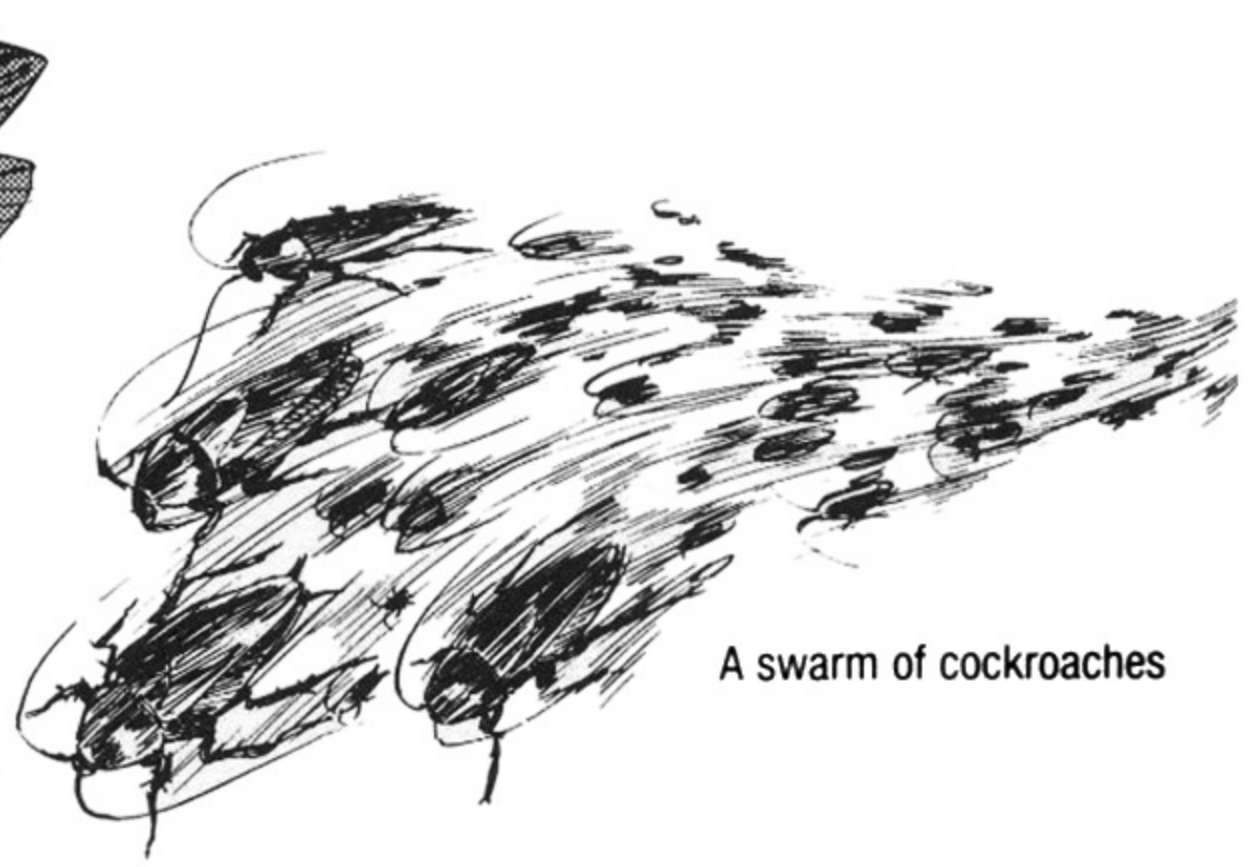
Unfortunately, arthropods and maggots are commonly loathed for psychological reasons. For this reason, it is not uncommon to easily insert them as items that instill terror.

Cockroaches



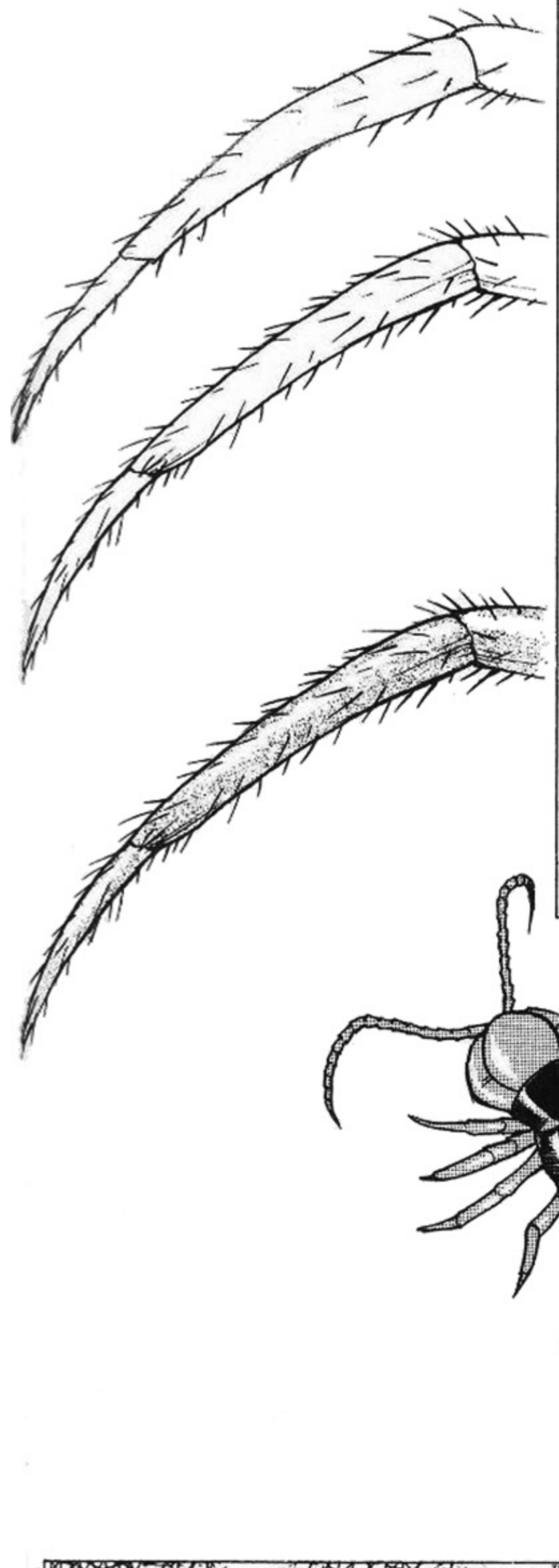




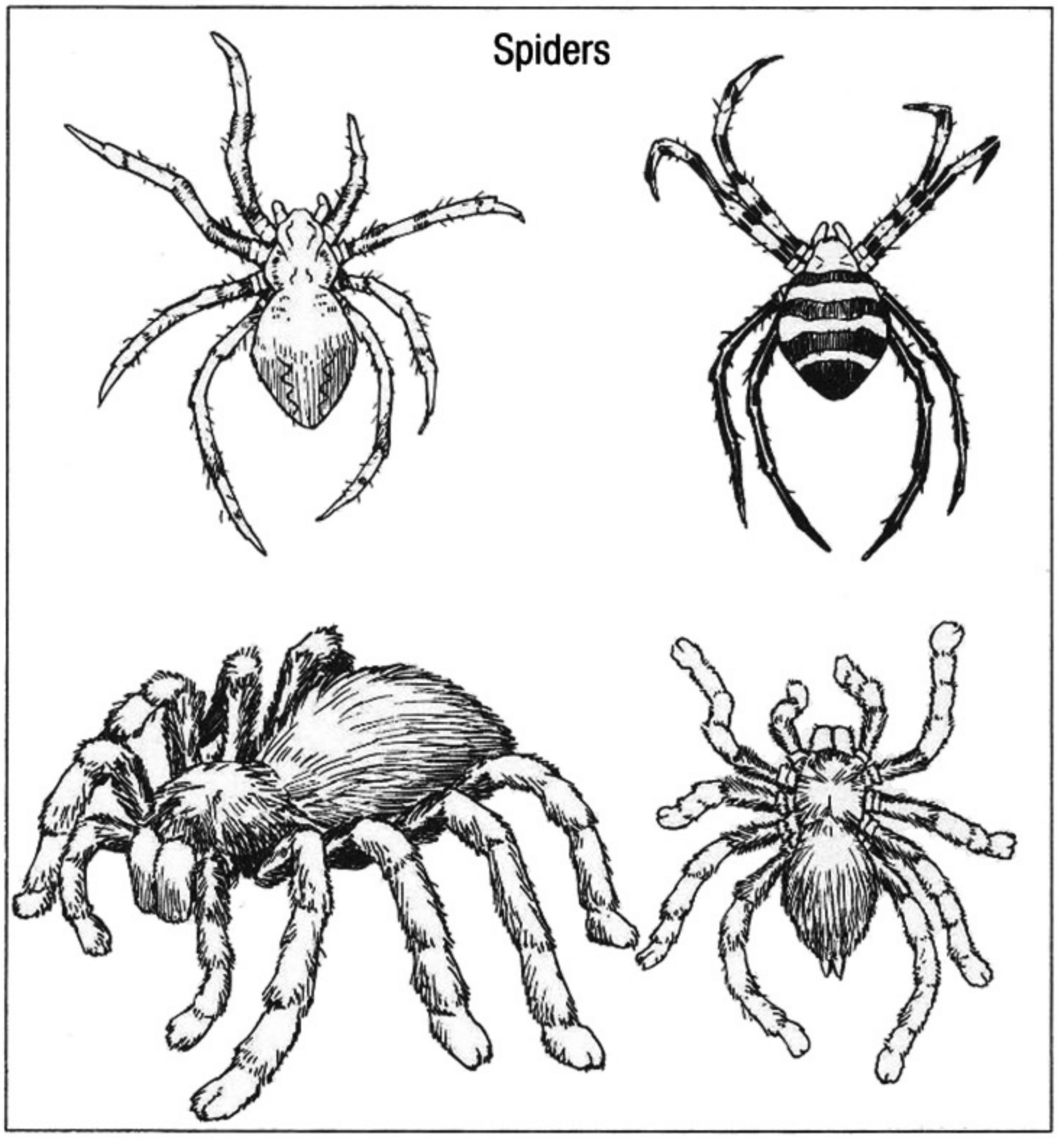


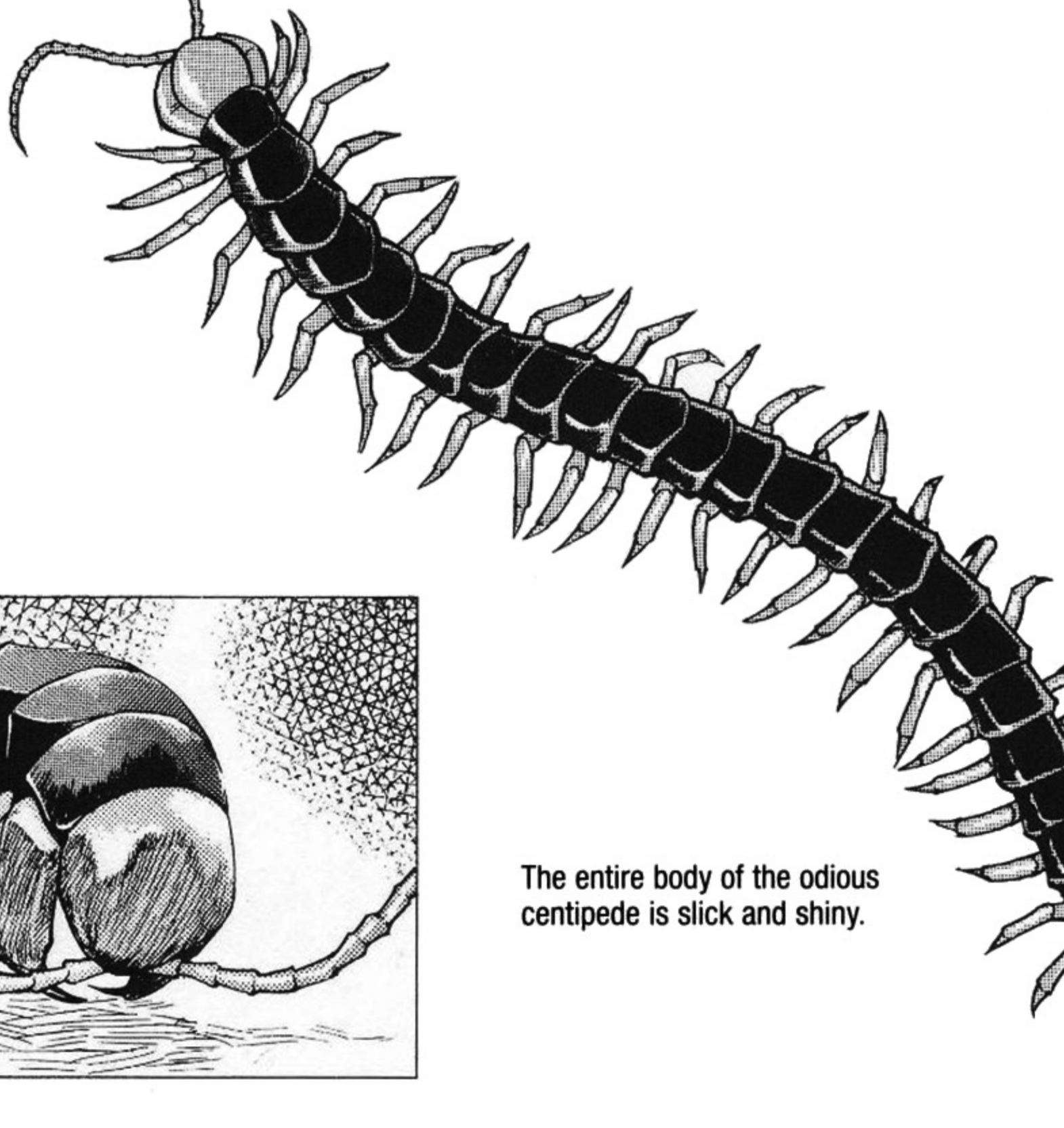
A swarm of cockroaches

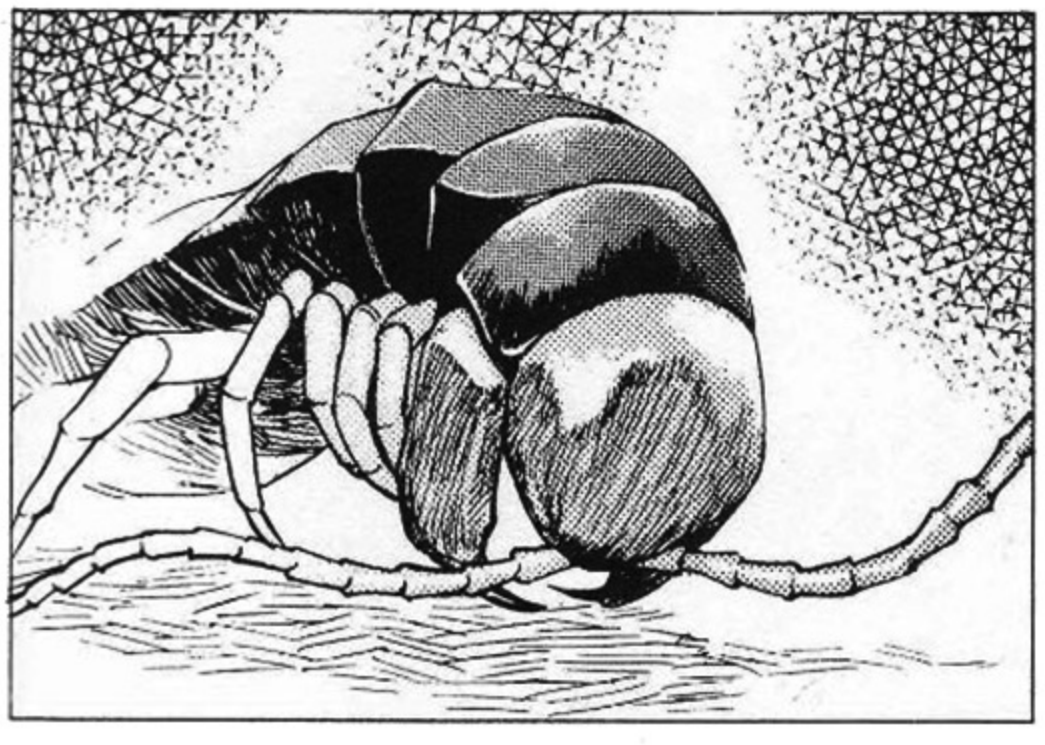
Spider Legs



Spiders

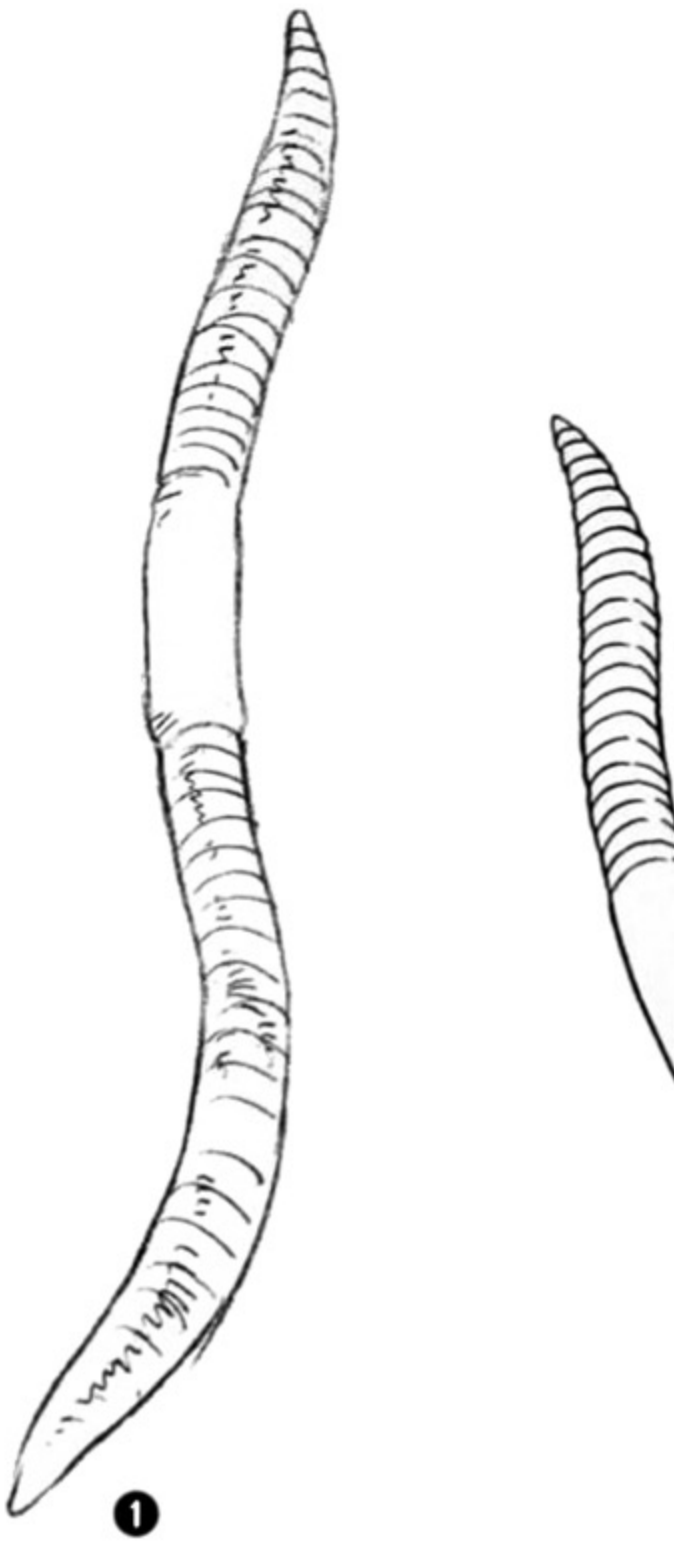






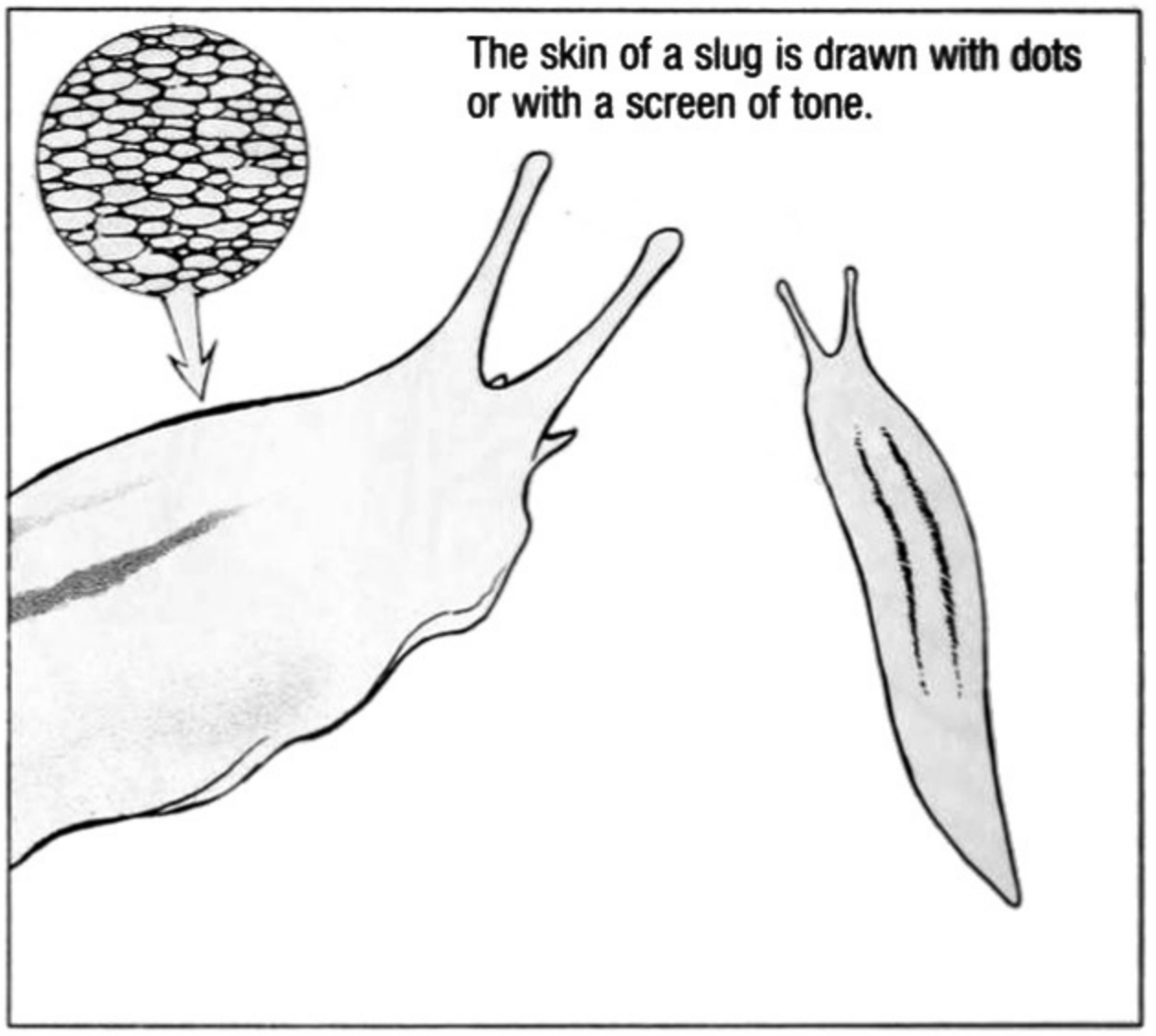
The entire body of the odious centipede is slick and shiny.

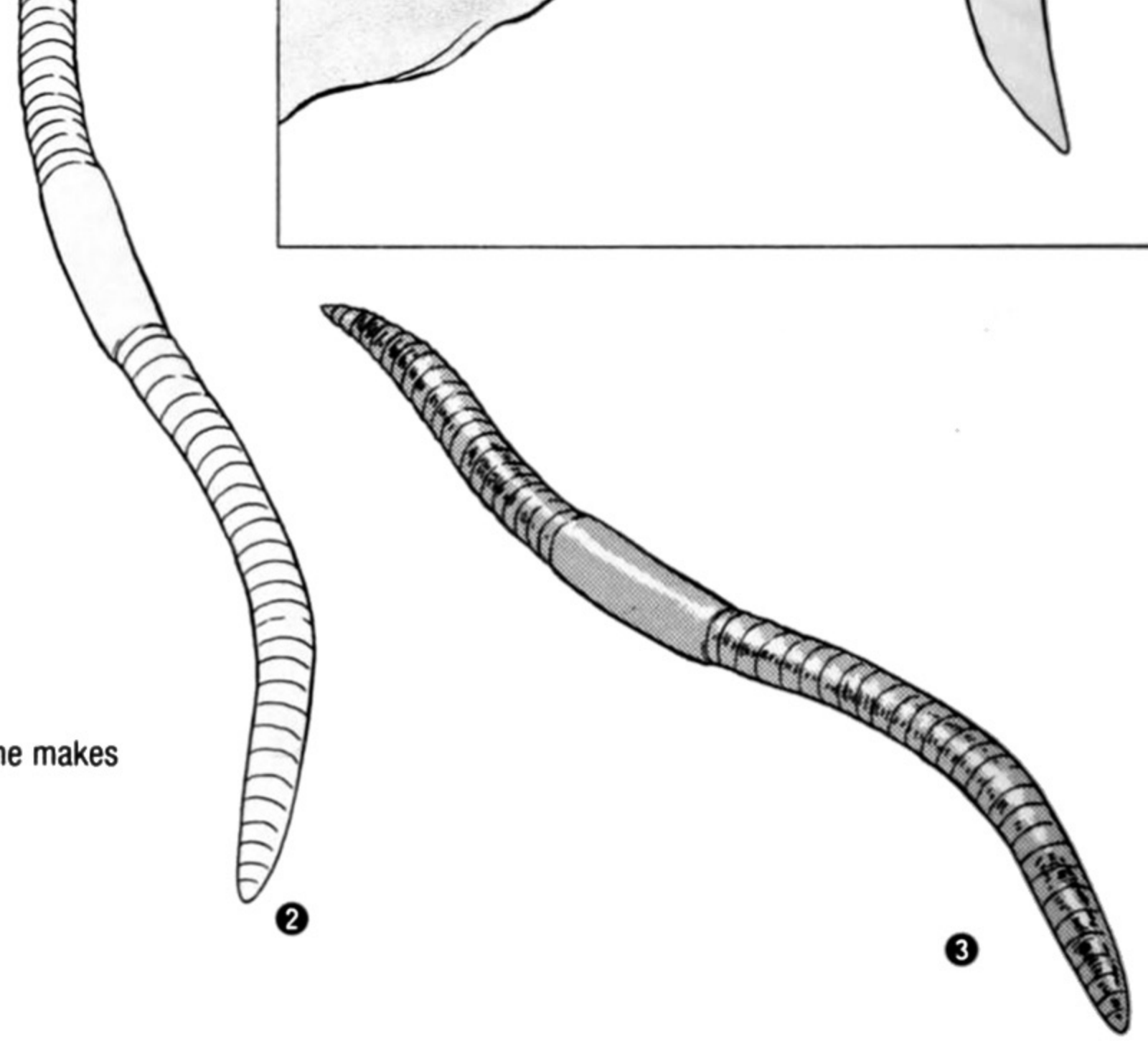
Worms, Slugs, and Leeches



❶

Drawing them with volume makes them all the more real.



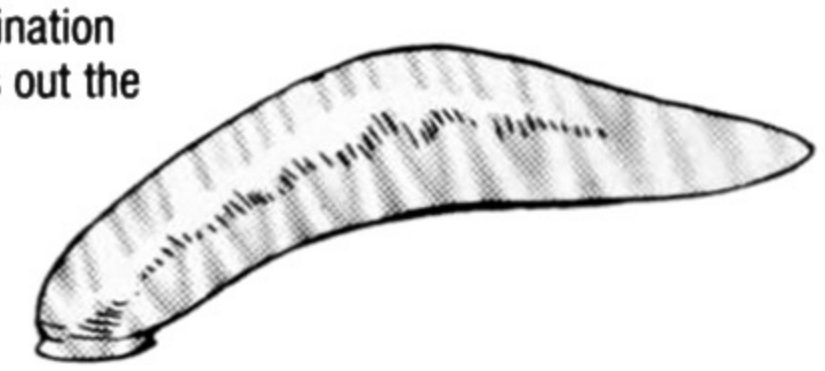


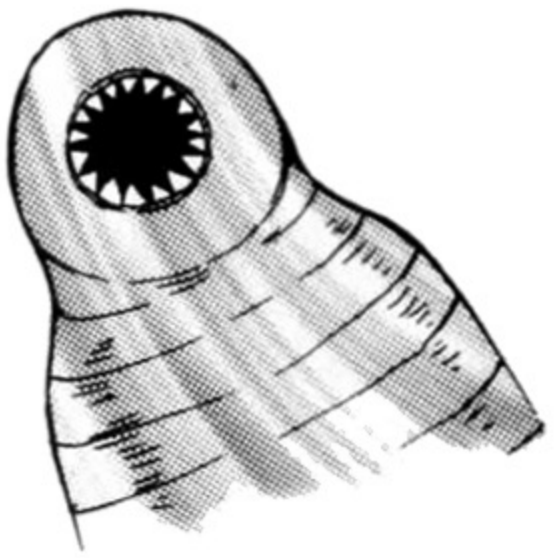
❷

❸

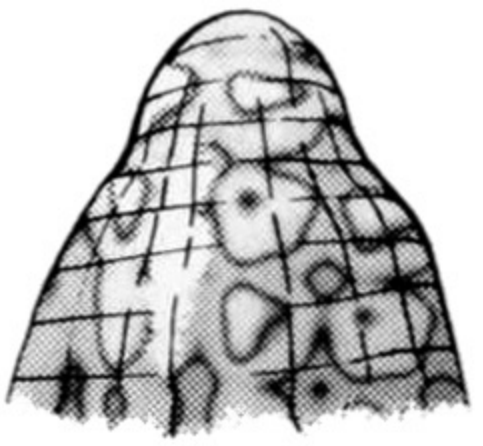
Various Leeches

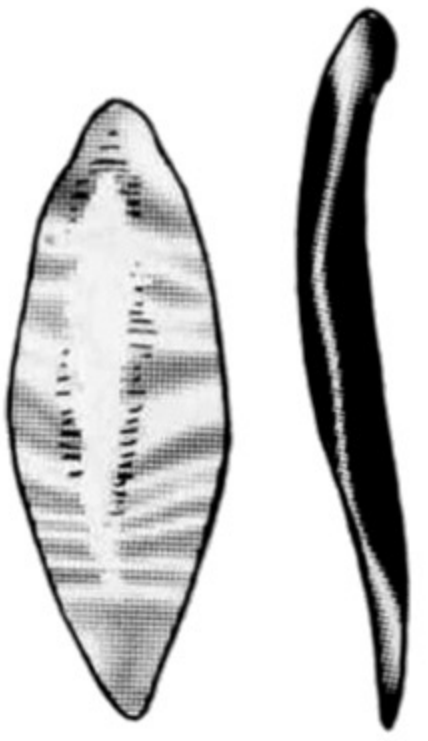
Using uncommon tones in combination with shaving and drawing brings out the eerie feel of the leech's skin.





The skin of the leech is moist. Dampness peculiar to the leech's skin is done with pen drawing and tone.





Mountain Leech and Water Leech

2. Slimy Slimy monsters dripping with mucous are being used more often.

Slimy, Sticky

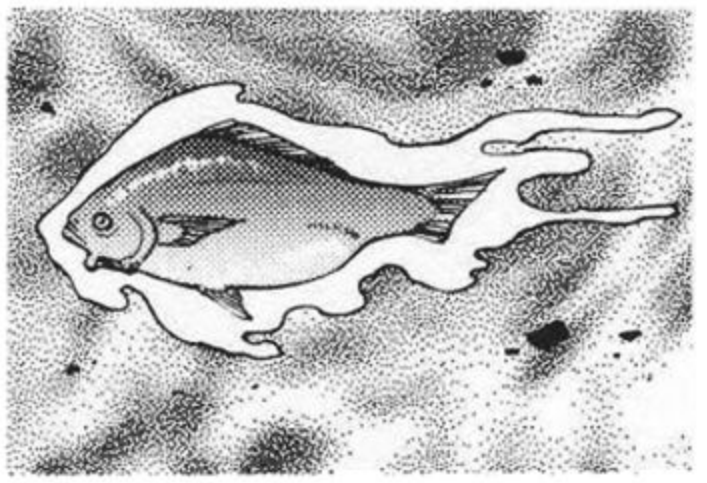
The slime is slippery.

It is common to make slime shiny.

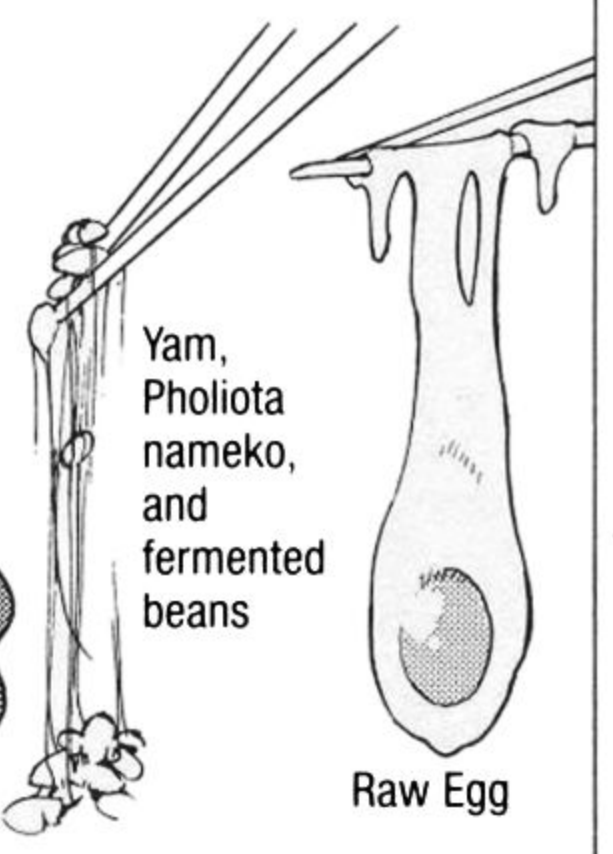
Slime tends to be sticky, drawn like pulling string.

Various Sticky Things

Logically, this is a fluid that covers the entire body like a transparent membrane. In manga, it can stop a bullet. It is can also be used as poison.



A fish living in polluted waters. A sticky organism secrets mucous from its skin to protect its body.

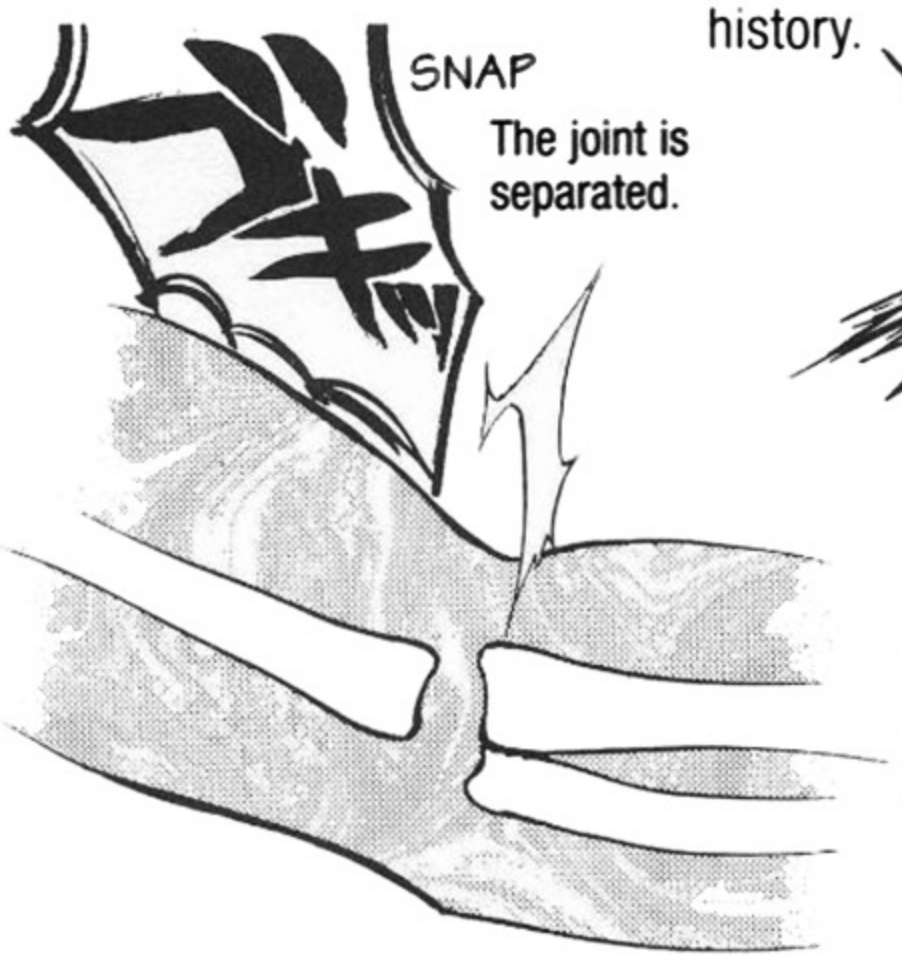


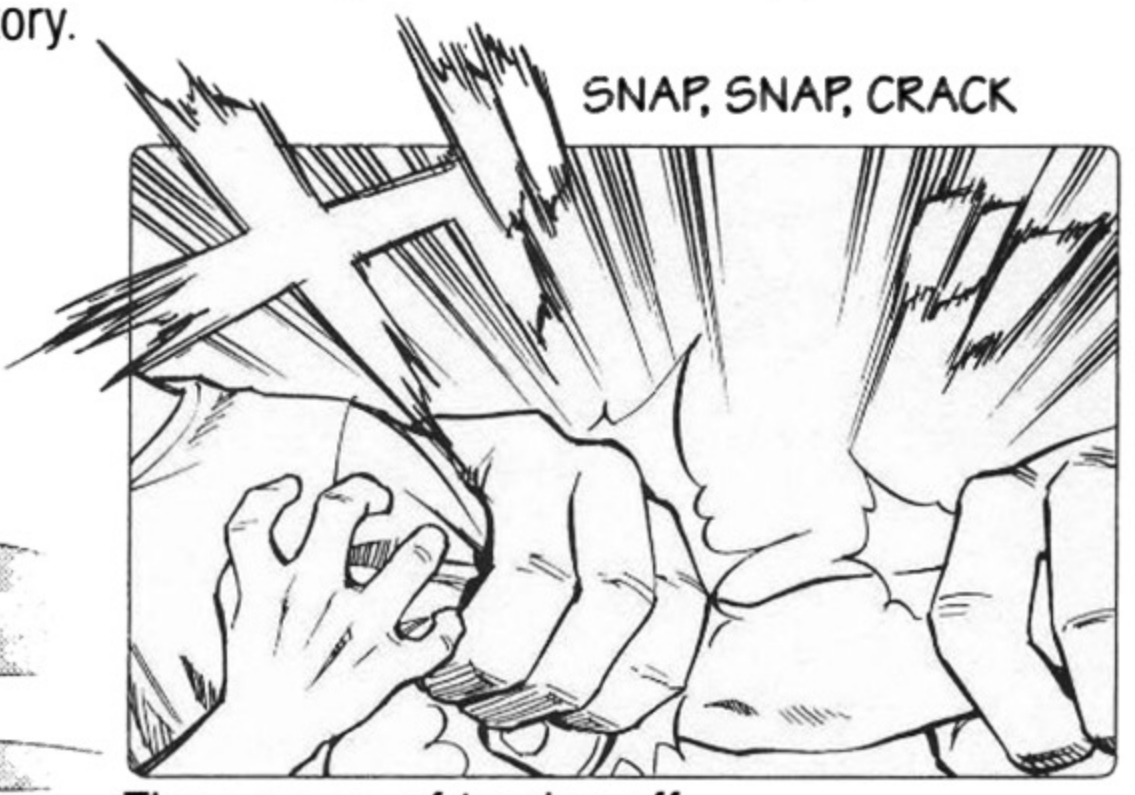
Yam, Pholiota nameko, and fermented beans

Raw Egg

3. Bitten Off and Torn Off

A description of brutality is not a product of the imagination. These kinds of things can, and have happened over the course of history.





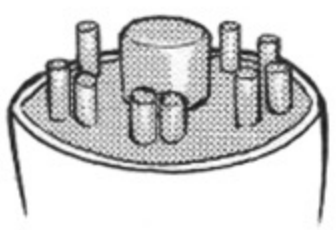
The process of tearing off.

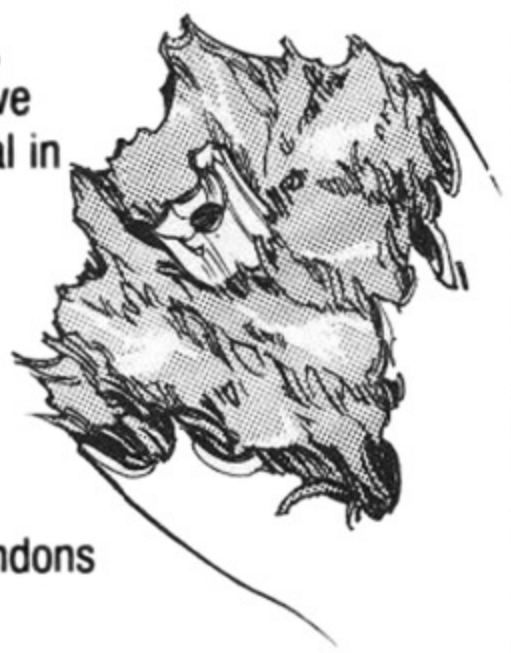
TEAR, TEAR (Stretching Sound)

The skin tears. Blood should, in fact, spurt out here.

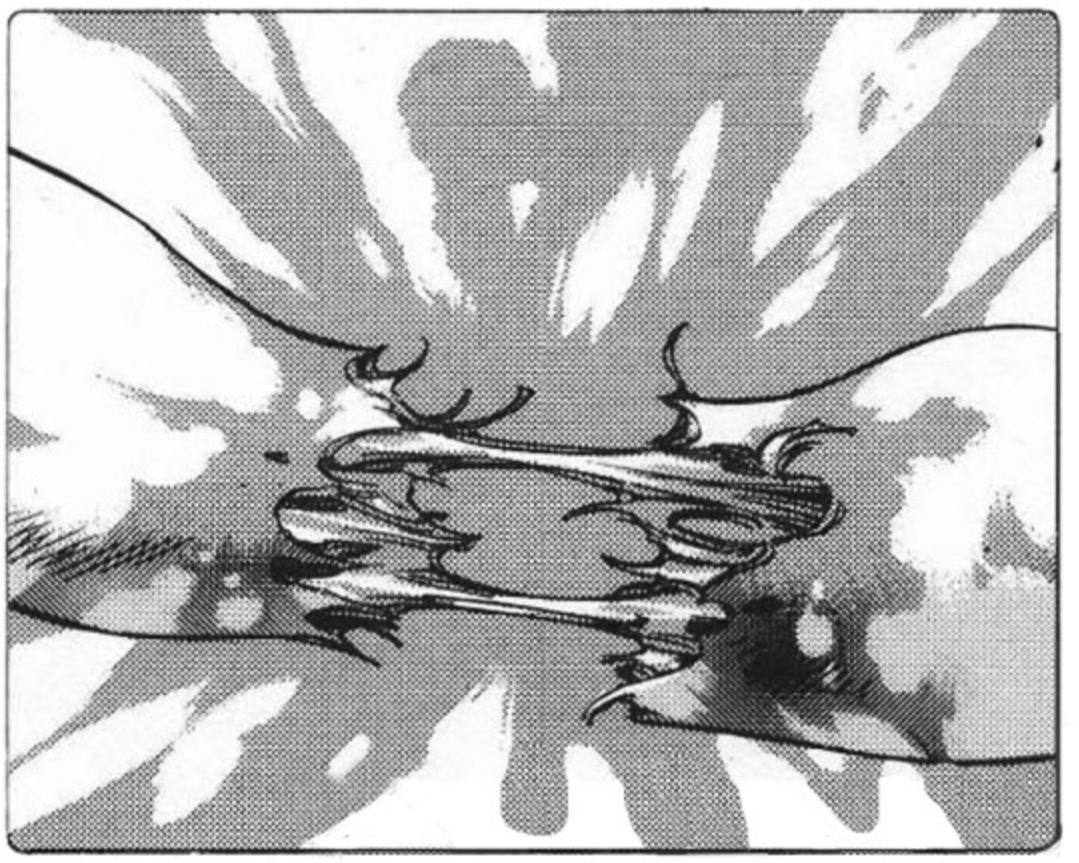
The tendons of the nerves and muscles are torn apart

The lines of the bone, muscles, and the nerve endings are cylindrical in shape.

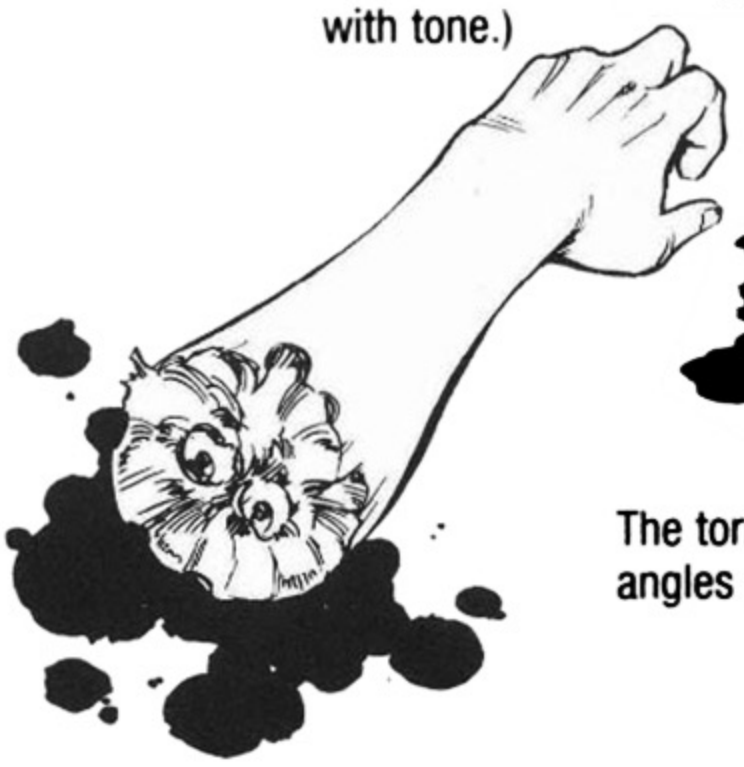


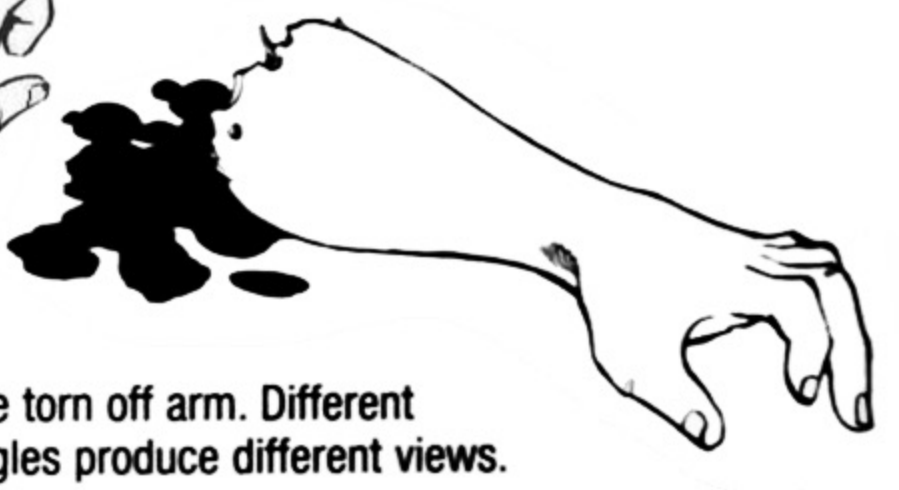


A cross-section. The tendons and nerves are jagged.



The moment of tearing off. (The blood is rendered with tone.)



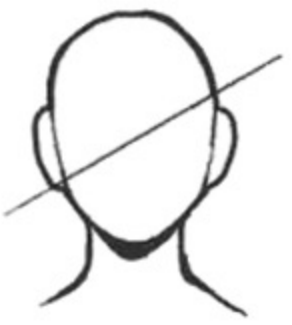


The torn off arm. Different angles produce different views.

Different Ways of Mutilating

The entire head has been bitten off. (Frontal)

From above the jaw



It is bitten off at an angle.

The cross-section is visible from this angle.

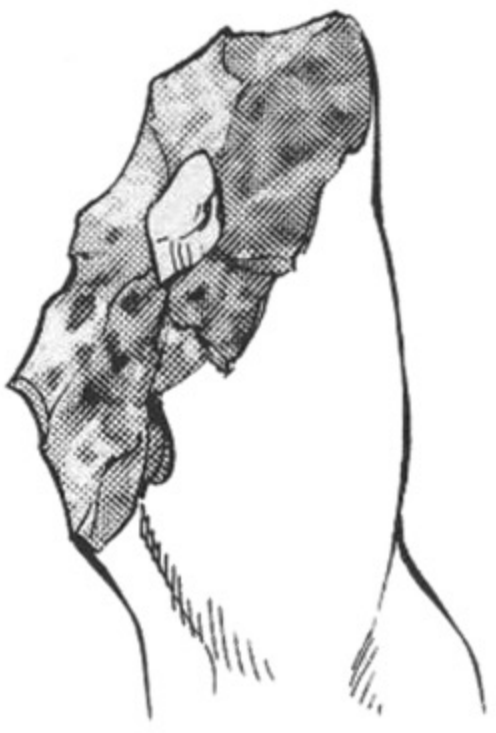
Half of the face

How to draw the cross-section

It has been cut off clean with a knife.

Making the cut at an angle is dramatic.

Drawn with lines only.



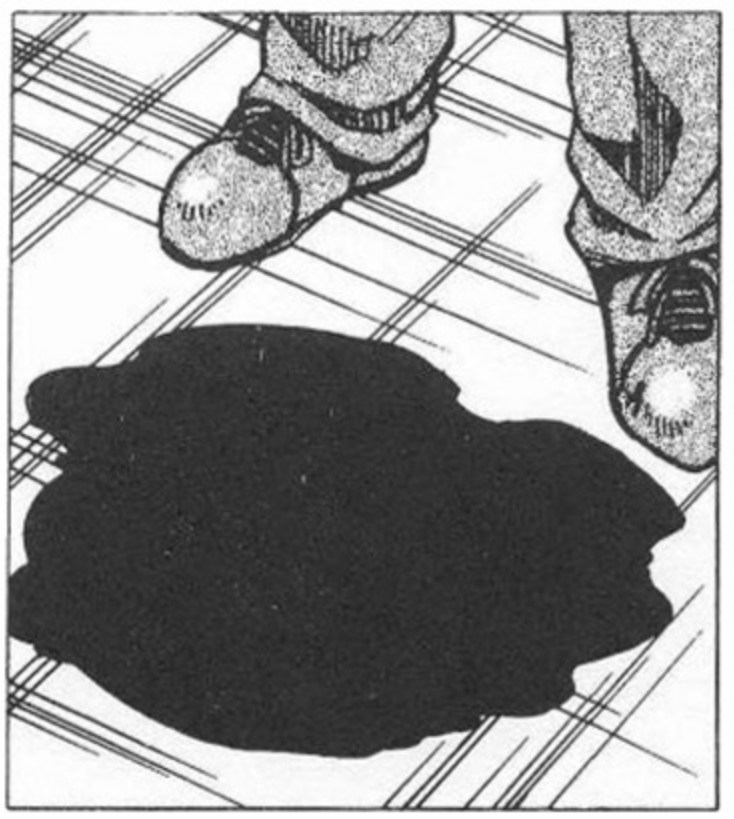
Completed with tone.

4. The Effect of Blood

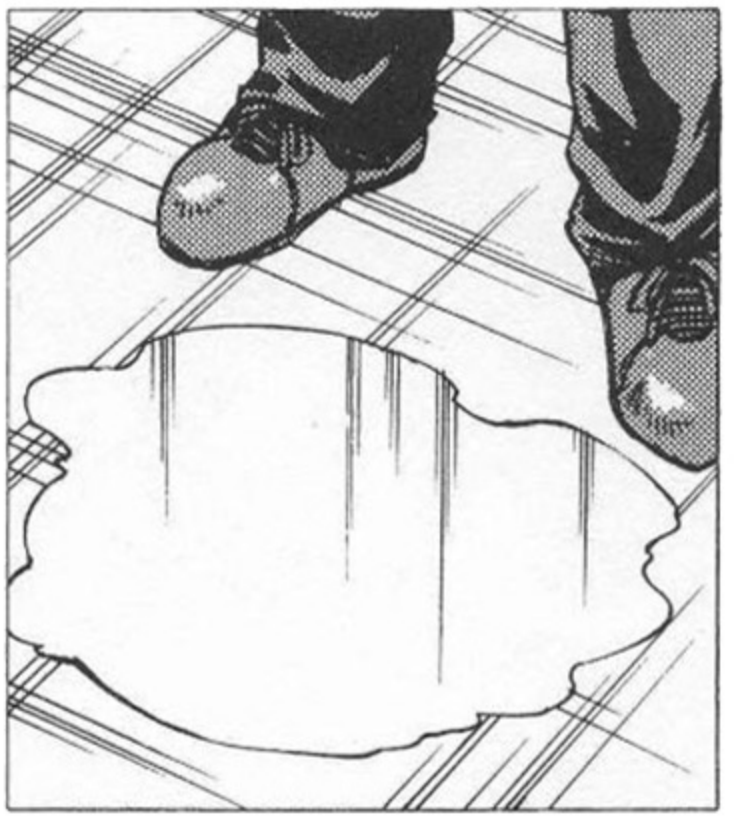
To draw blood, full black or a gradation is used. Blood is the easiest way to evoke a terror in a particular scene.

Add full black

Drawing in white along the rim of the blood shows the thickness of the fluid.

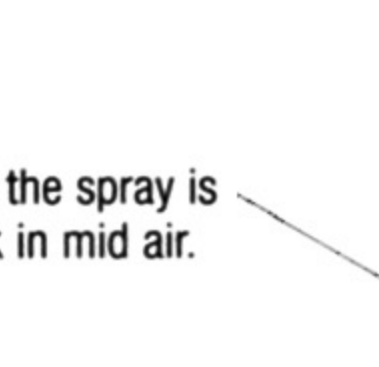


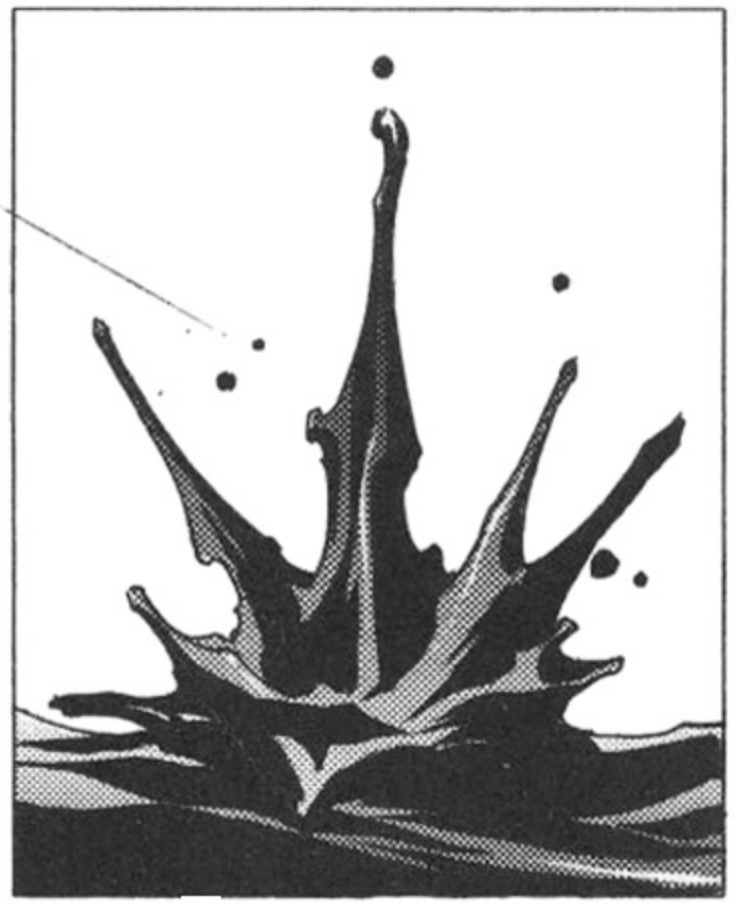
A pool of blood.



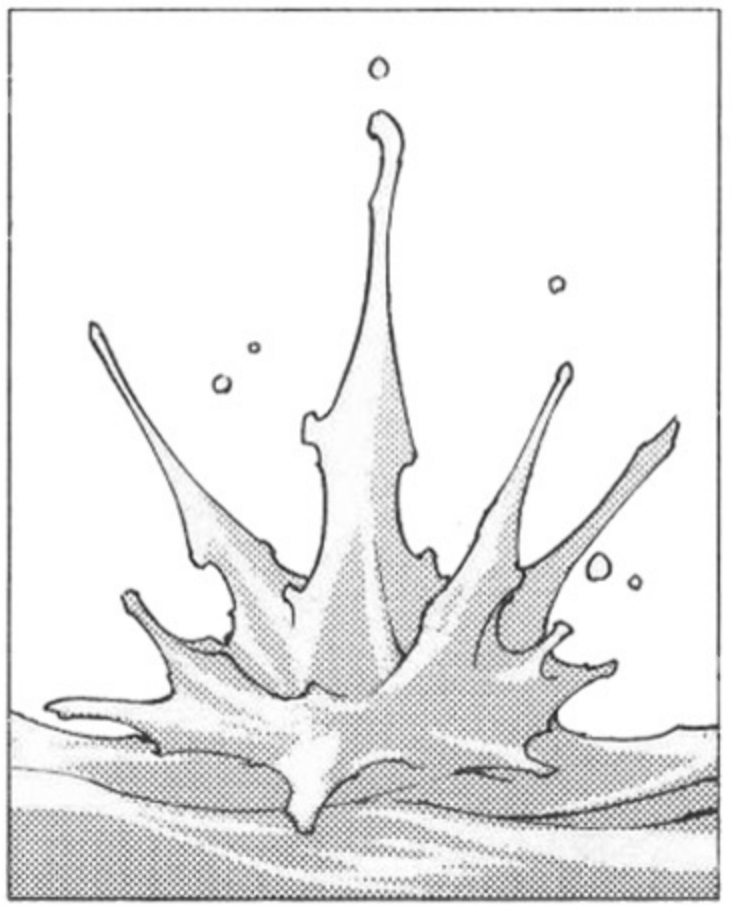
A pool of water.

Even the spray is black in mid air.





A splash of blood.

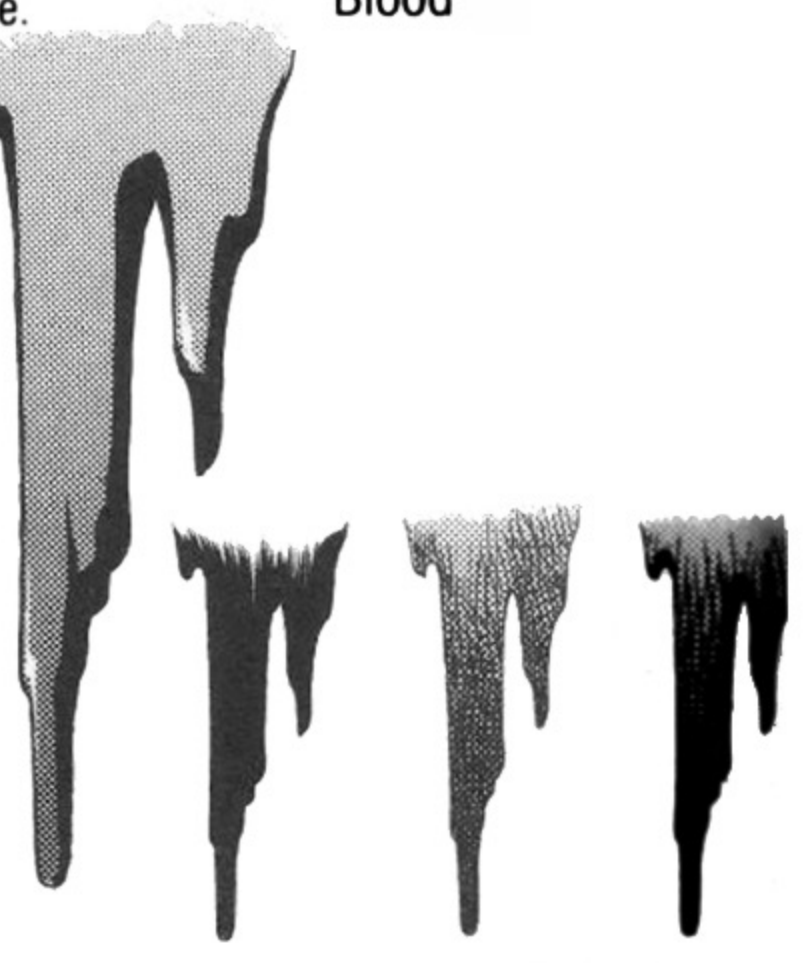


A splash of water.

Blood on fabric is done with tone in combination with lines.

Blood on black hair is done with tone.

Dripping Blood



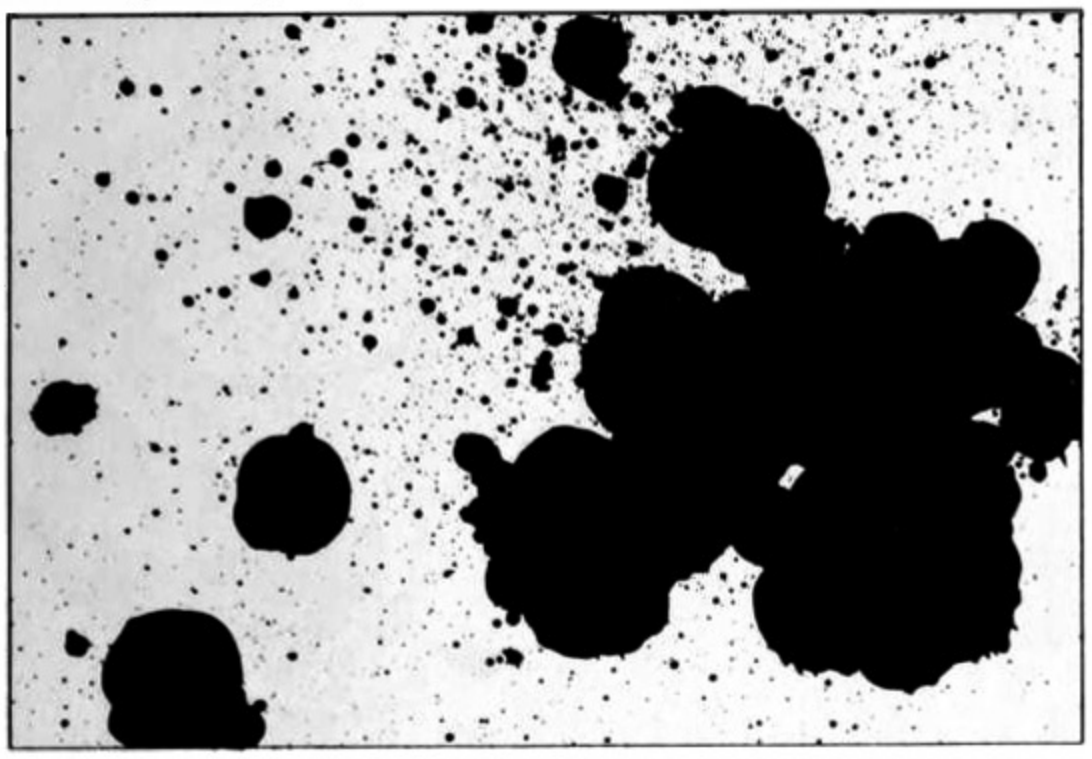
Black Tone

Cross-Hatching

Combination

Techniques for blood spray and splatter

Drawing falling drops of blood.

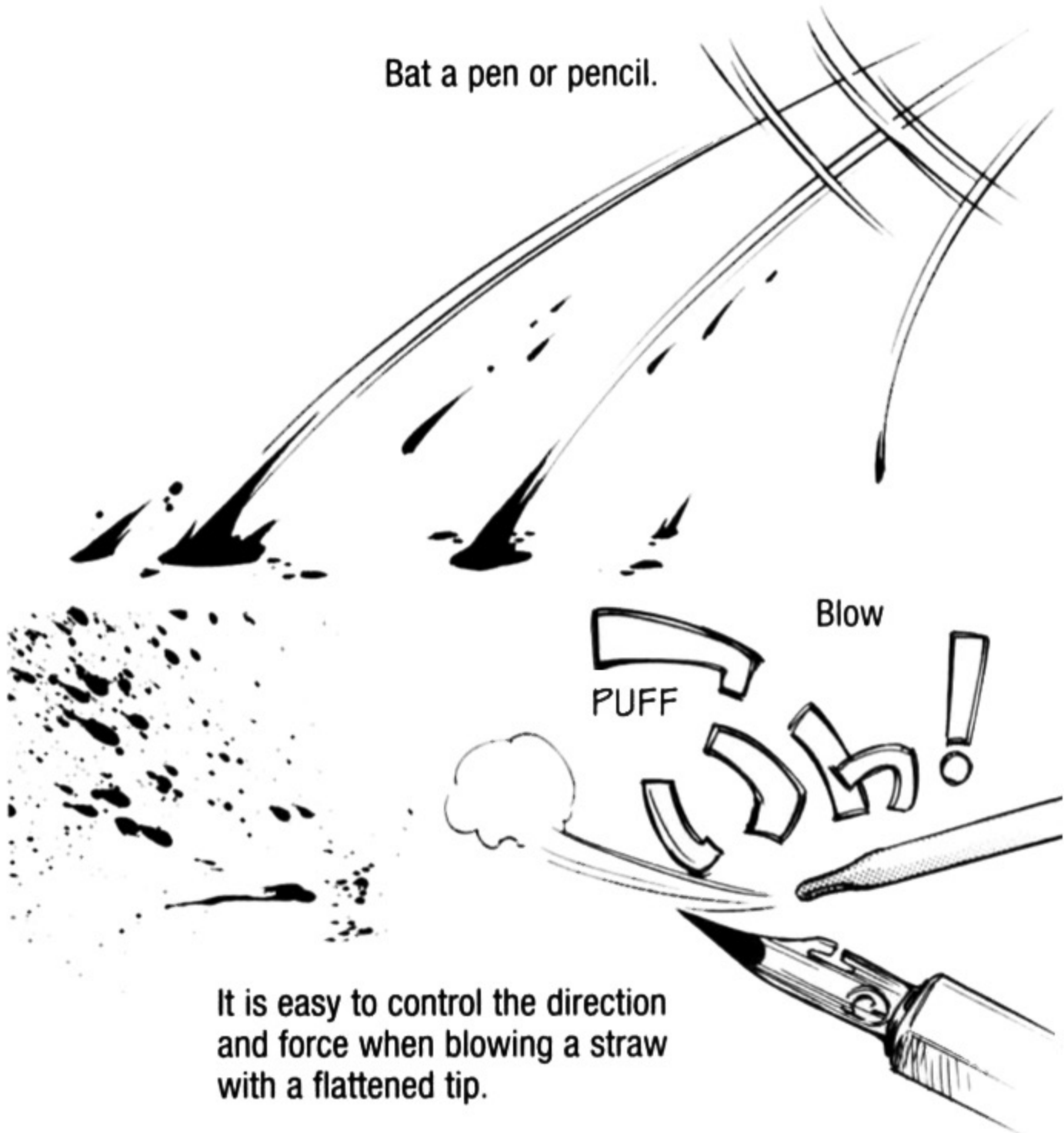


Making blood spray out with great force.

❶ Use a lot of ink.

❷ Drip from directly above. You can also tap the hand that holds the pen.

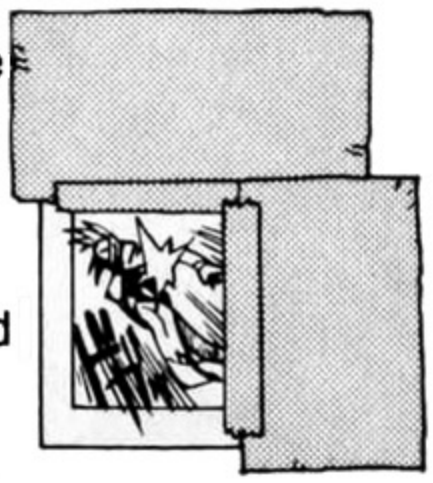
Bat a pen or pencil.

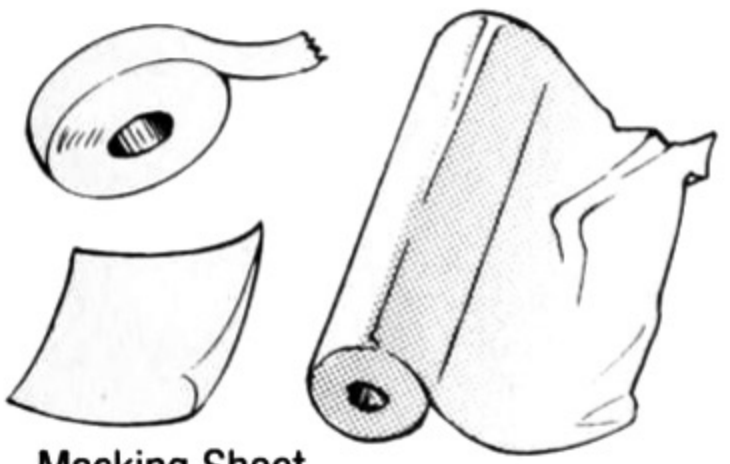


It is easy to control the direction and force when blowing a straw with a flattened tip.

With the splatter effect, the ink flies in all directions.

Mask the areas that you don't want to get soiled with scrap paper.





Masking Sheet
Masking Tape and Scrap Paper
Tone sheets that won't be used

5. Drawing Rotting...Gory...Zombies

Zombies are corpses so they don't die. But the flesh is rotten and rotting. Consider how the person died when designing the zombie.

Don't make the eyes of a corpse black.

You can get a zombie-like appearance just by changing the skin color.

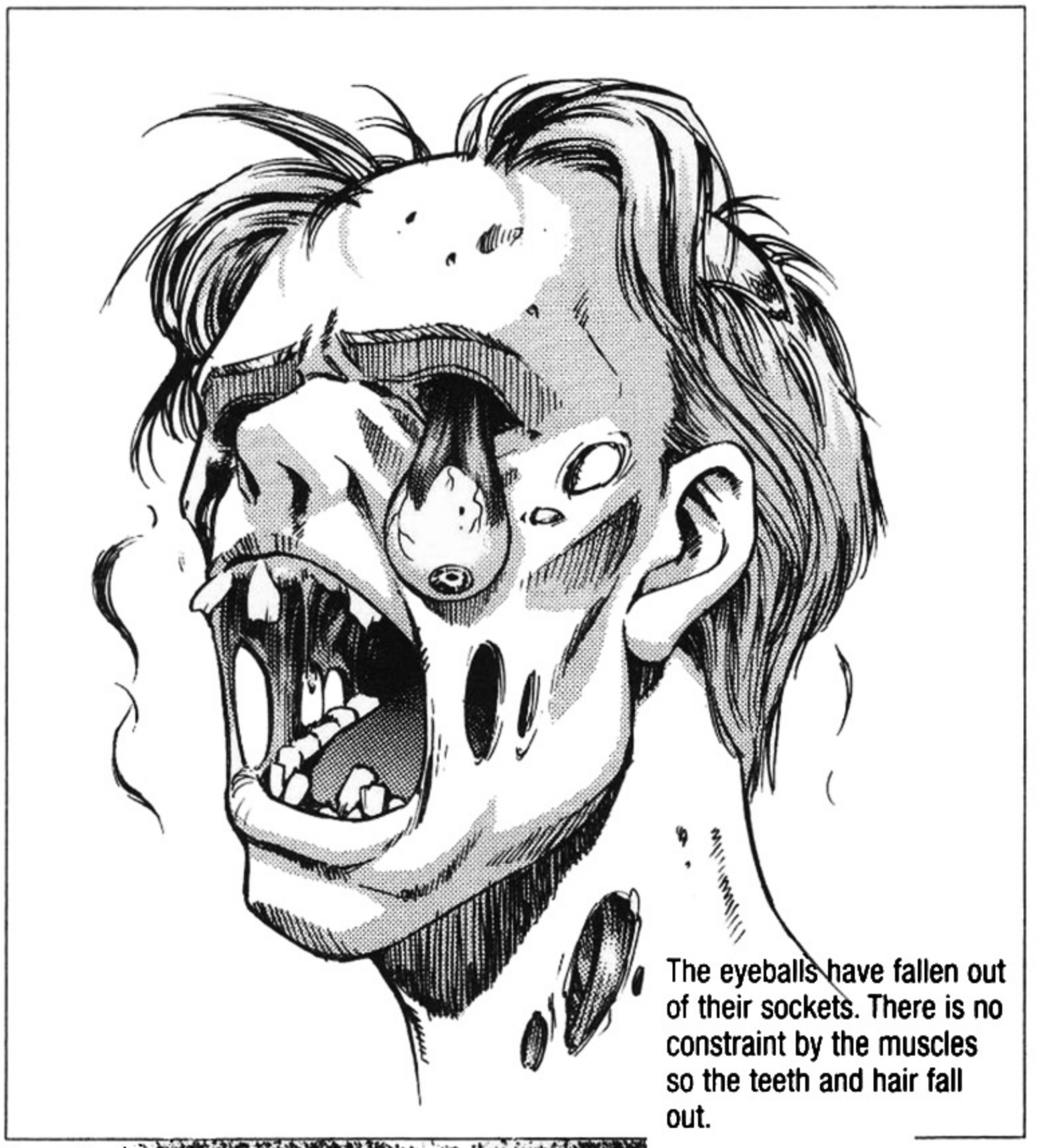
There is also the exposure of the ribs and the entrails for effect.

The muscles have atrophied. Change the skin color, making it gray or black-blue. Add maggots.

Eyes popping out.

Frontal

Cartoon zombie



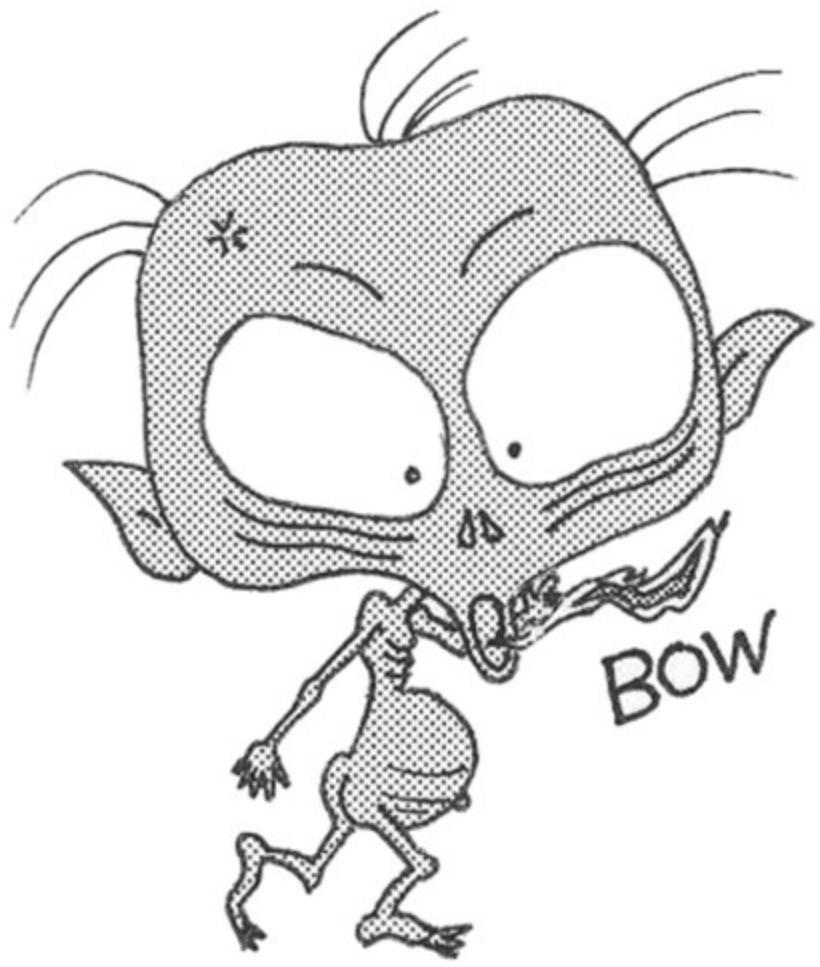
The eyeballs have fallen out of their sockets. There is no constraint by the muscles so the teeth and hair fall out.

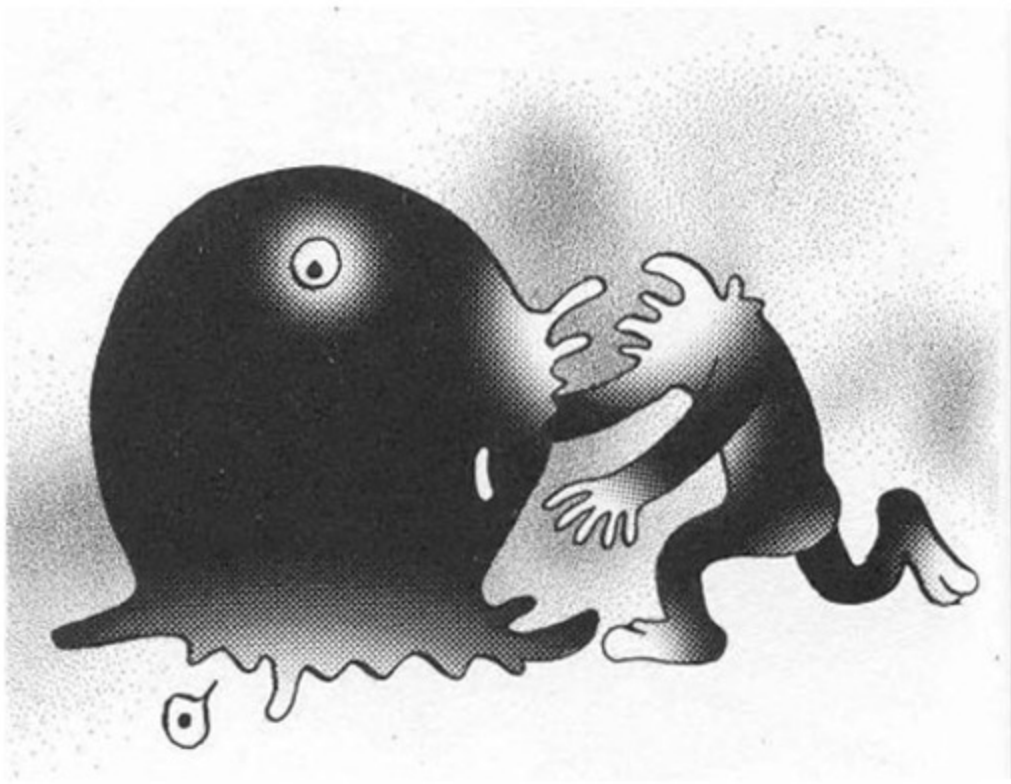
Several Zombies

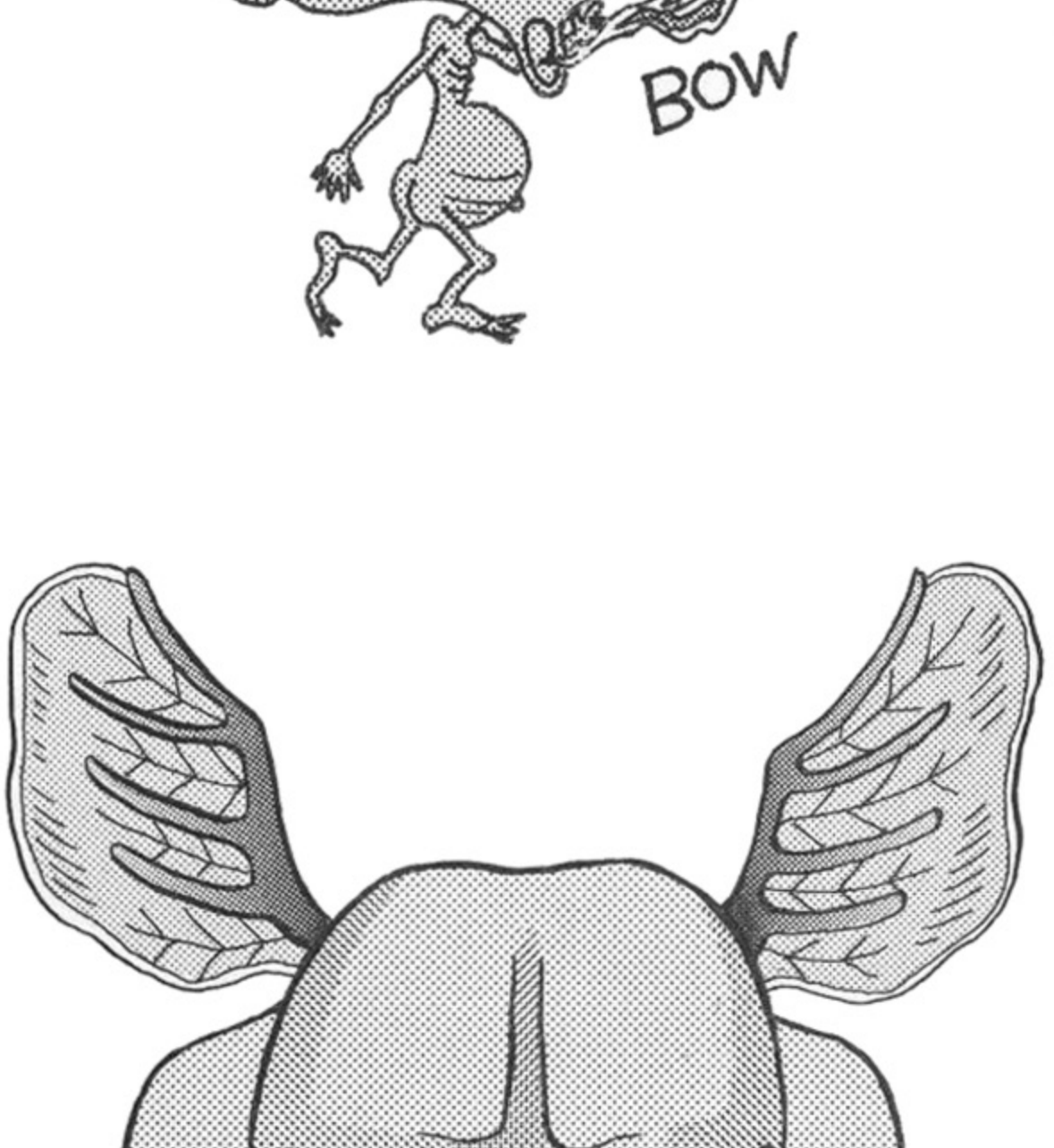
The cause of death or the length of its burial is different so rotting clothing, and the atrophy of the musculature is different for each. Giving the reason why the zombie exists helps achieve a sense of individuality within a group scene, making your style more unique.

When they are hunting for something, make the jaw gape and the arms jut forward.

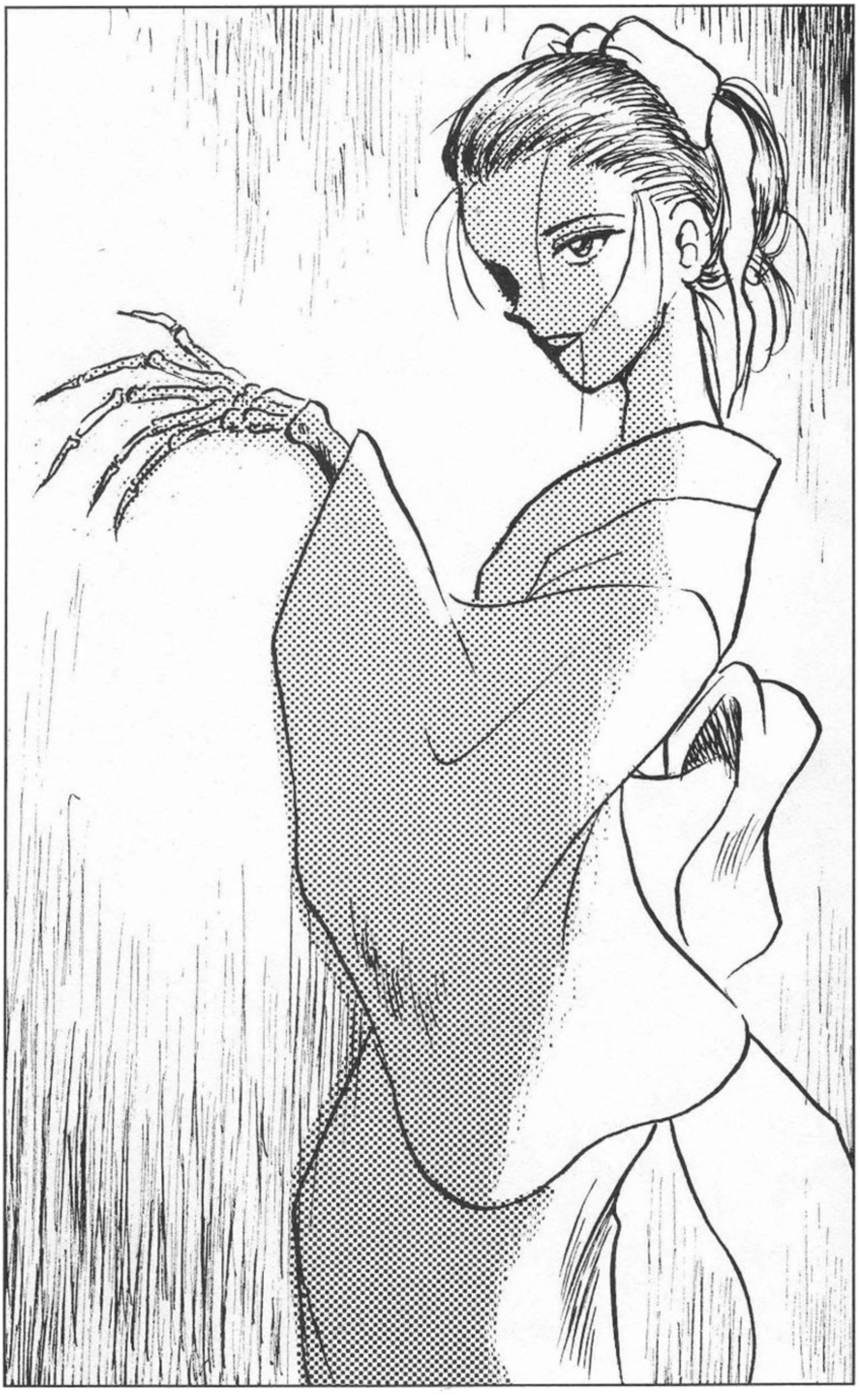
Small Horror Characters







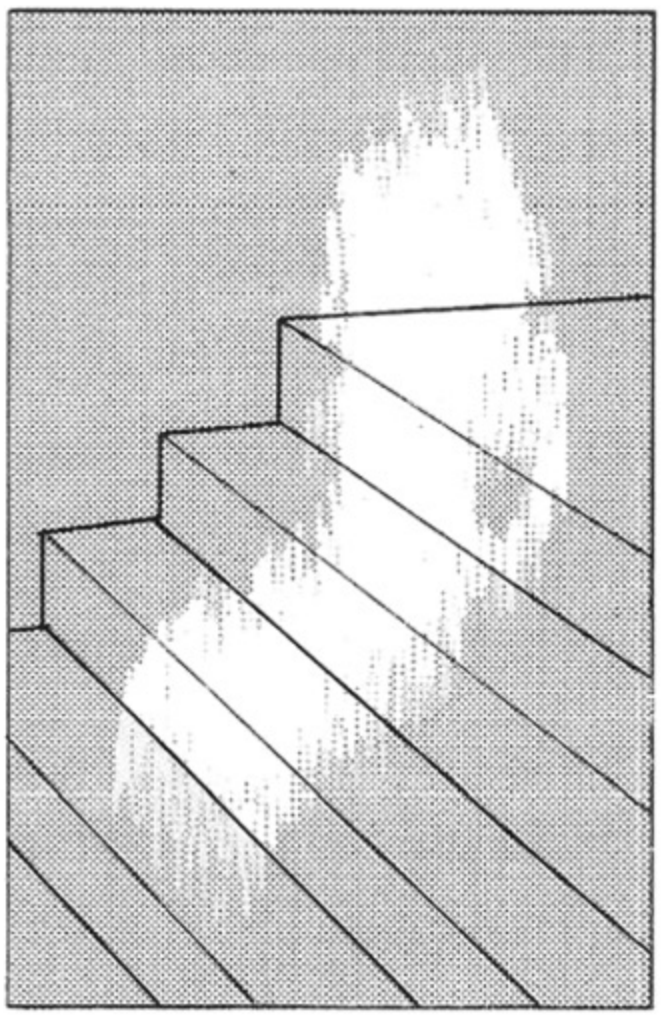
Chapter 2
Monsters and Ghosts



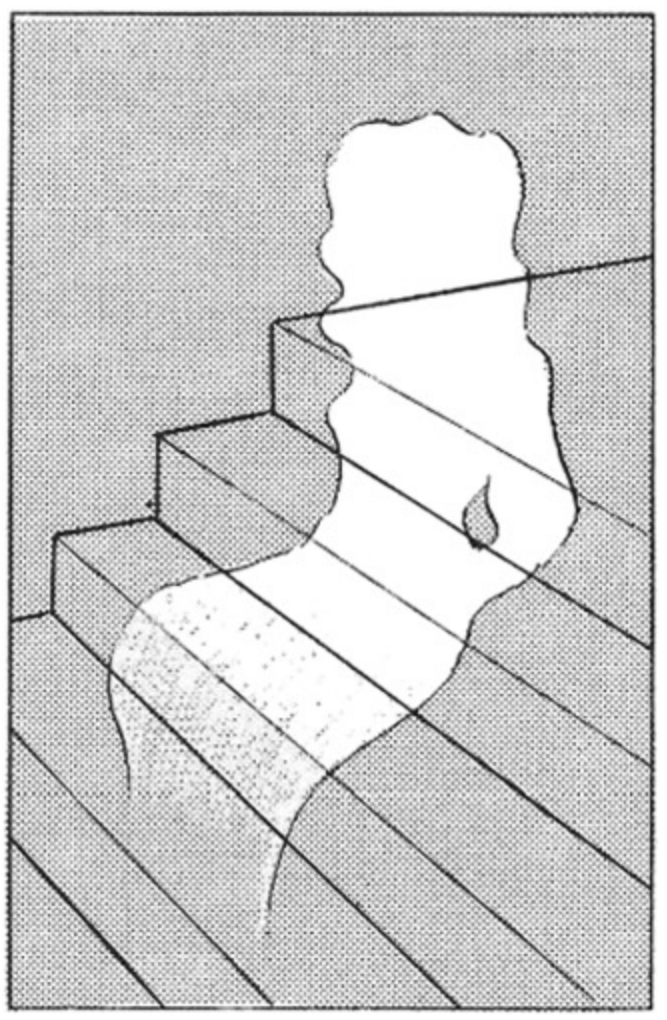
How to Draw Things Without a Form

Draw Ghosts and Spirits as Transparent.

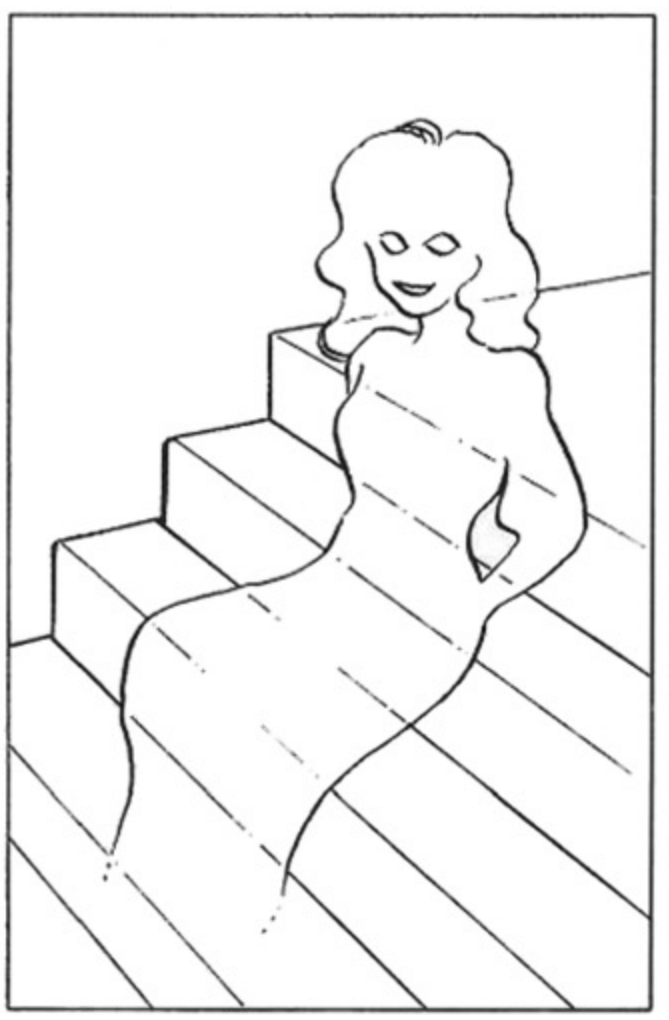
Make sure that what is behind the ghost or spirit is visible. That way, they will seem as though they are ethereal, or not of this world.



Without an outline.

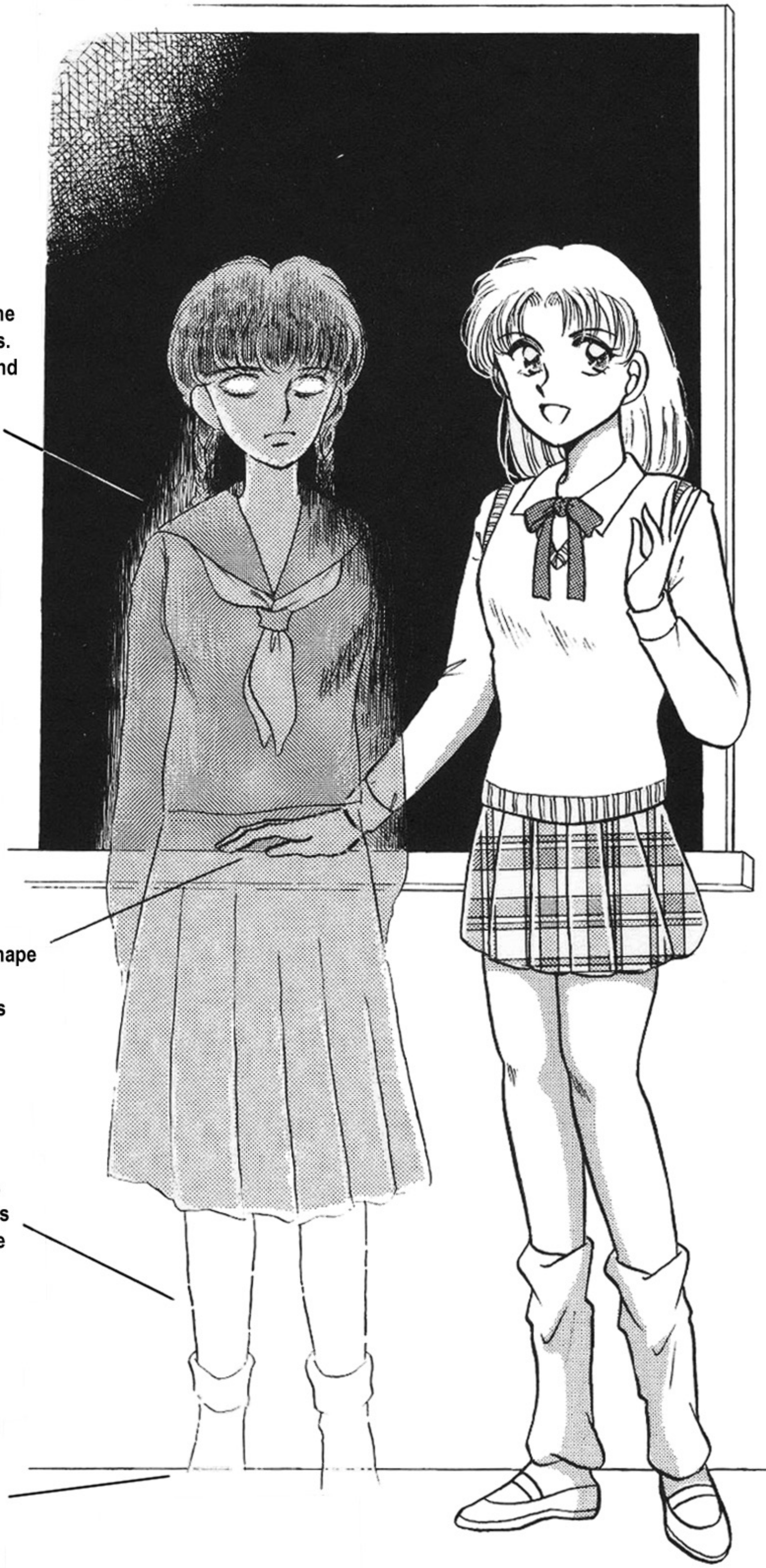


Drawn with pen and tone.



Drawn with pen.

Ghost and Human in Front of a Blackboard



The space around the ghost is out of focus. When the background is dark, draw it with lighter color.

The color and the shape of the backgrounds are visible. Use lines and tones.

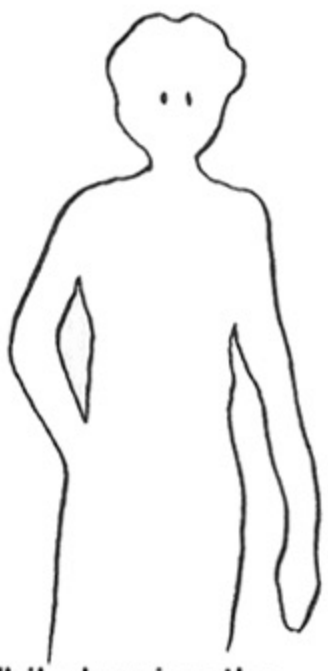
The outline becomes thin in places and it is okay to break the line using white.

Use thin lines along the feet in order to make them appear to vanish.

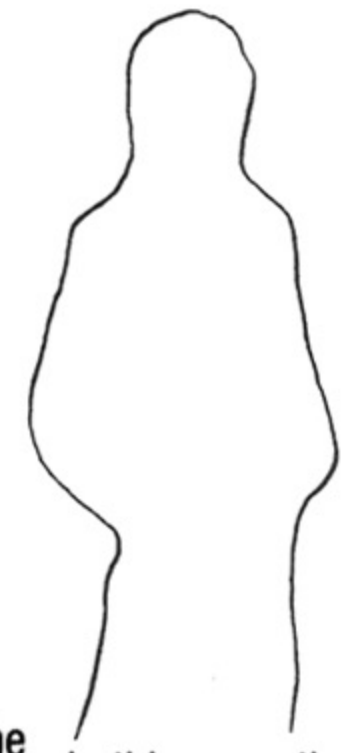
Ghostly Forms

Ghosts and apparitions, as well as things that cannot be distinguished as a ghost, human or otherwise are lumped together as spirits. Let's try drawing them.

The shape of an ordinary human.



While leaving the shoulder width and the shape of the head intact, simplify the rest.



In this case, the shoulder width has also been lost.

Smooth out the outline of the entire body.

It is good to taper the bottom of the legs. Don't make the head too large.

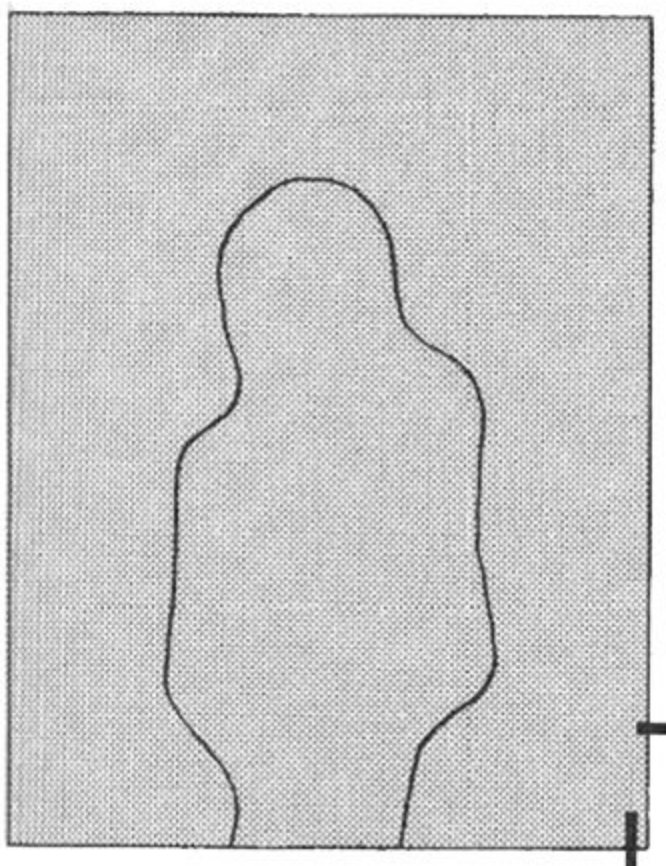
A creeping pose.

Outline (Shadow)

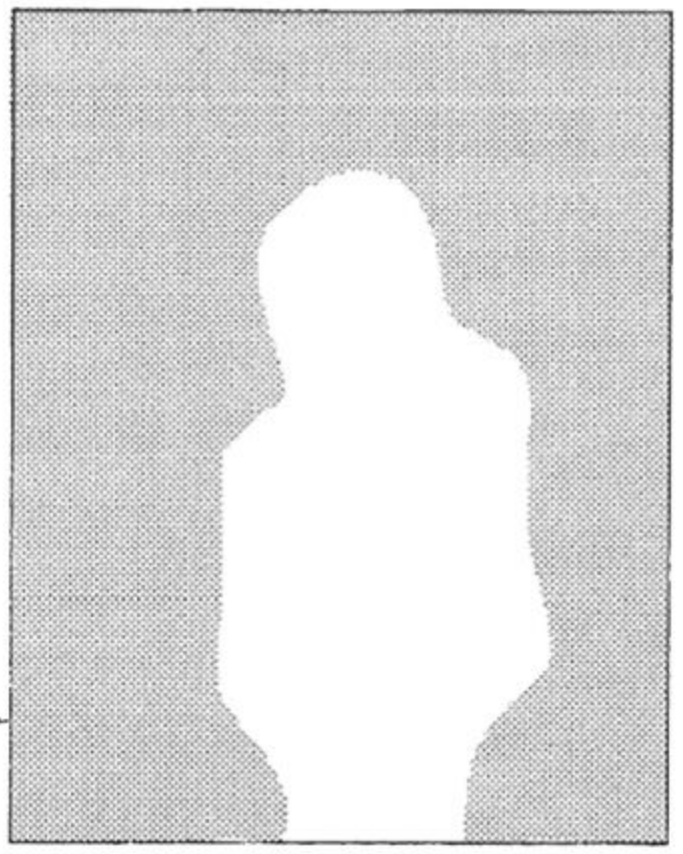
A ghost is scary because we don't know what it is. Its ambiguous form is important to have the air of resembling something.

With a glistening white ghost, even if the background is bright, make the surroundings dark to evoke its atmosphere.

Ghosts created using tone

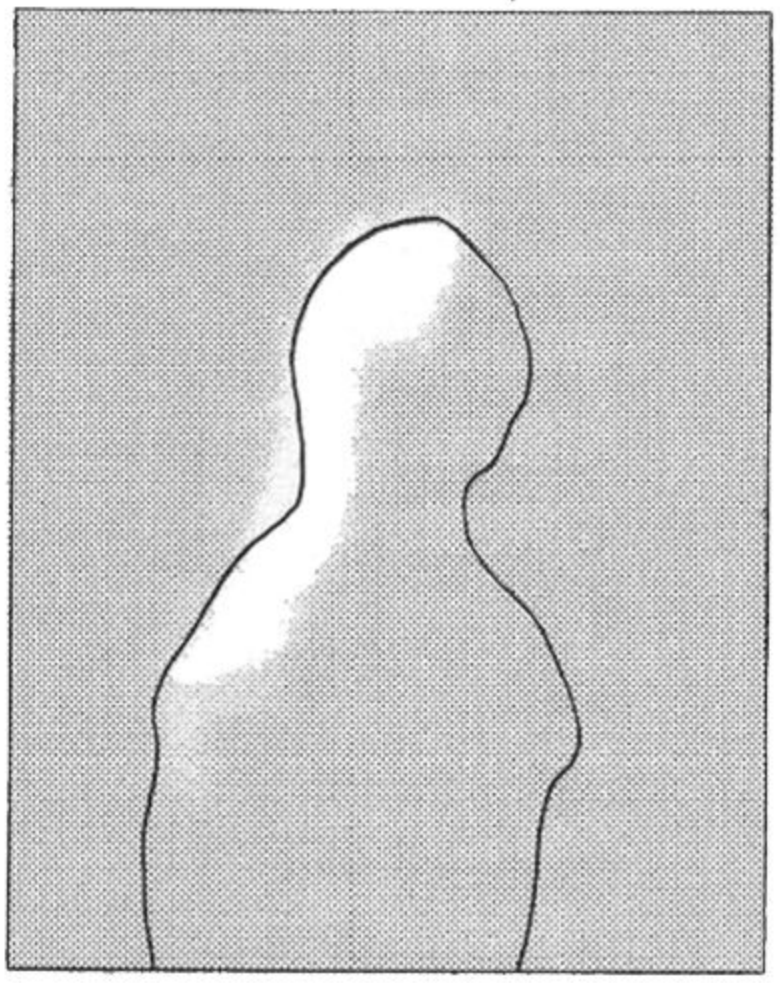


Draw the shape of a person on the tone with a blue pencil or the like.

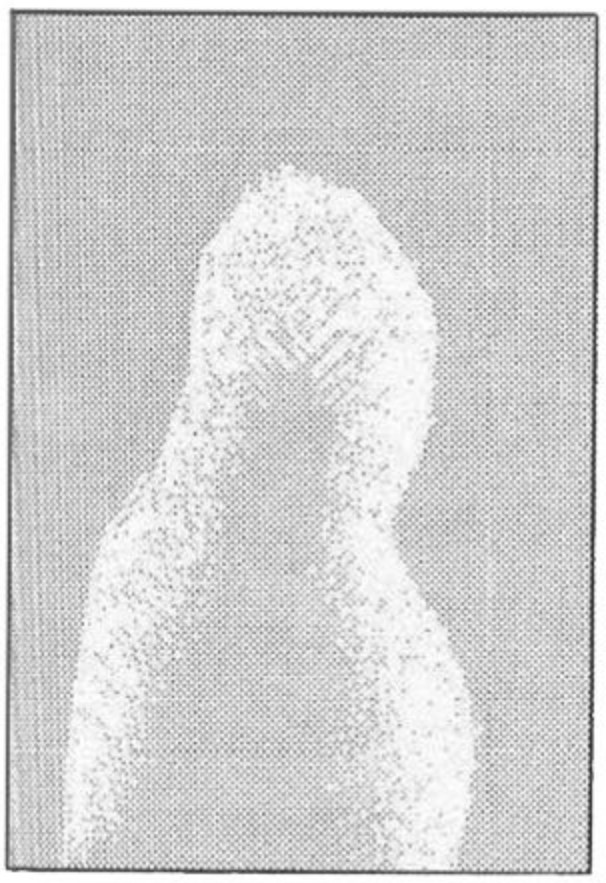


a) Cut away.

b) Use either the inner portion to create your ghost or the outer portion to create the outline of your ghost.



In this case, don't cut away. Instead, gently shade off the tone with an abrasive eraser.



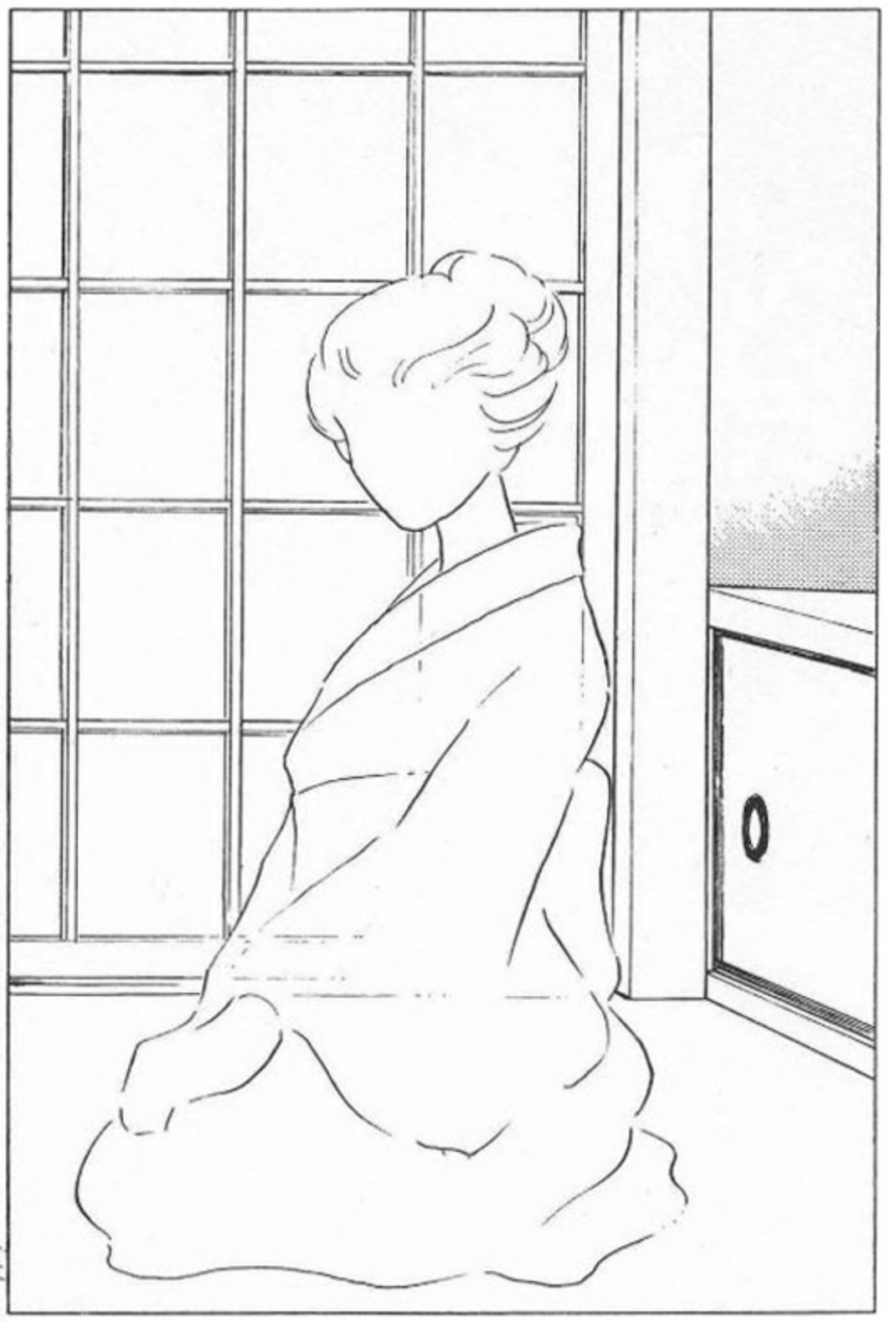
The color has been shaded off with a cutter.

Layer the area of the hand with tone. The hand seems to be extended forward.

Various Ghost Renderings

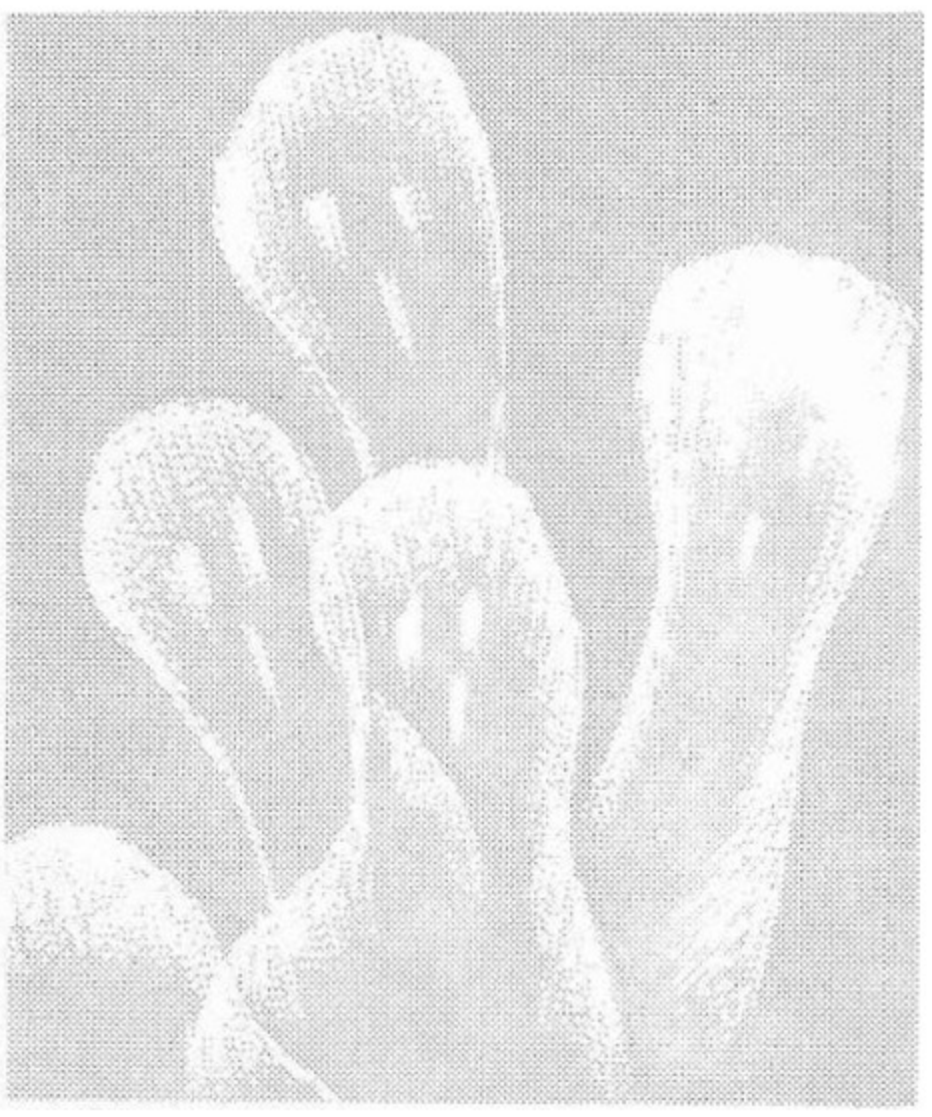
Faceless ghosts and glistening white, human-shaped ghosts are photographs of the spirit and representative of the accounts of eyewitnesses. Freely use outlines and tone.

A typical human.

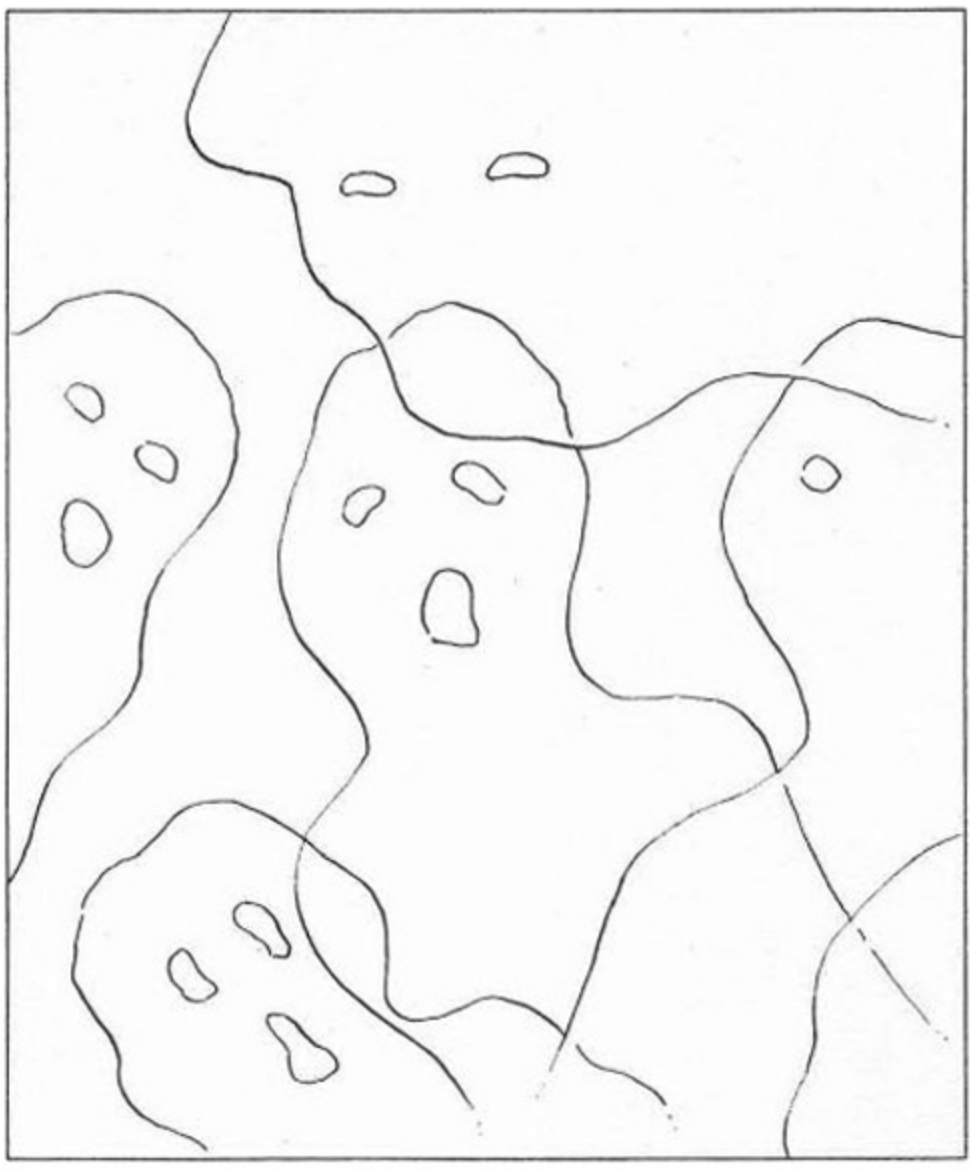


Don't draw in the face. Make the outline vague to frame in your ghost.

Something in the shape of a human is seated in the corner. (It is a fuzzy presence.)

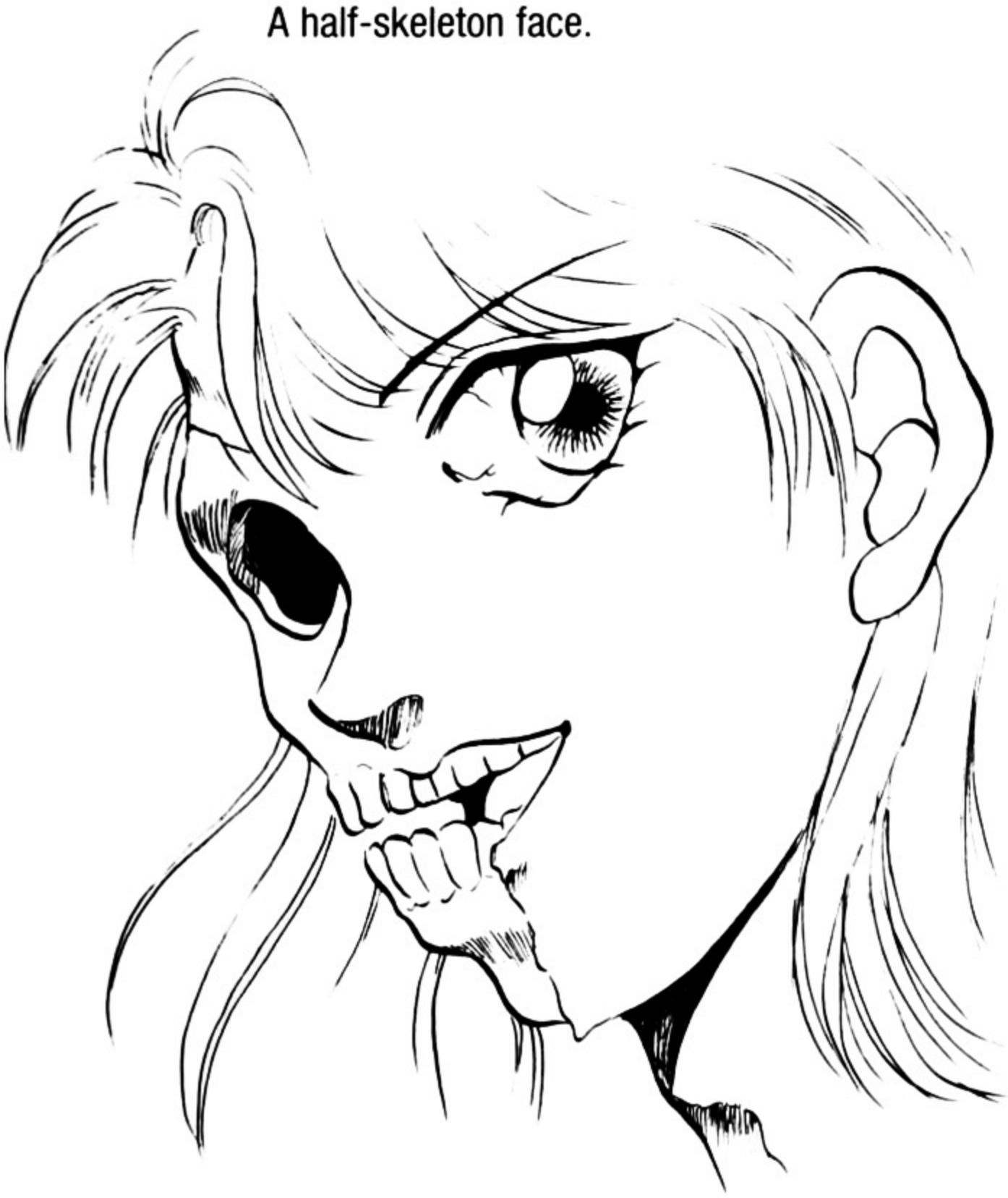


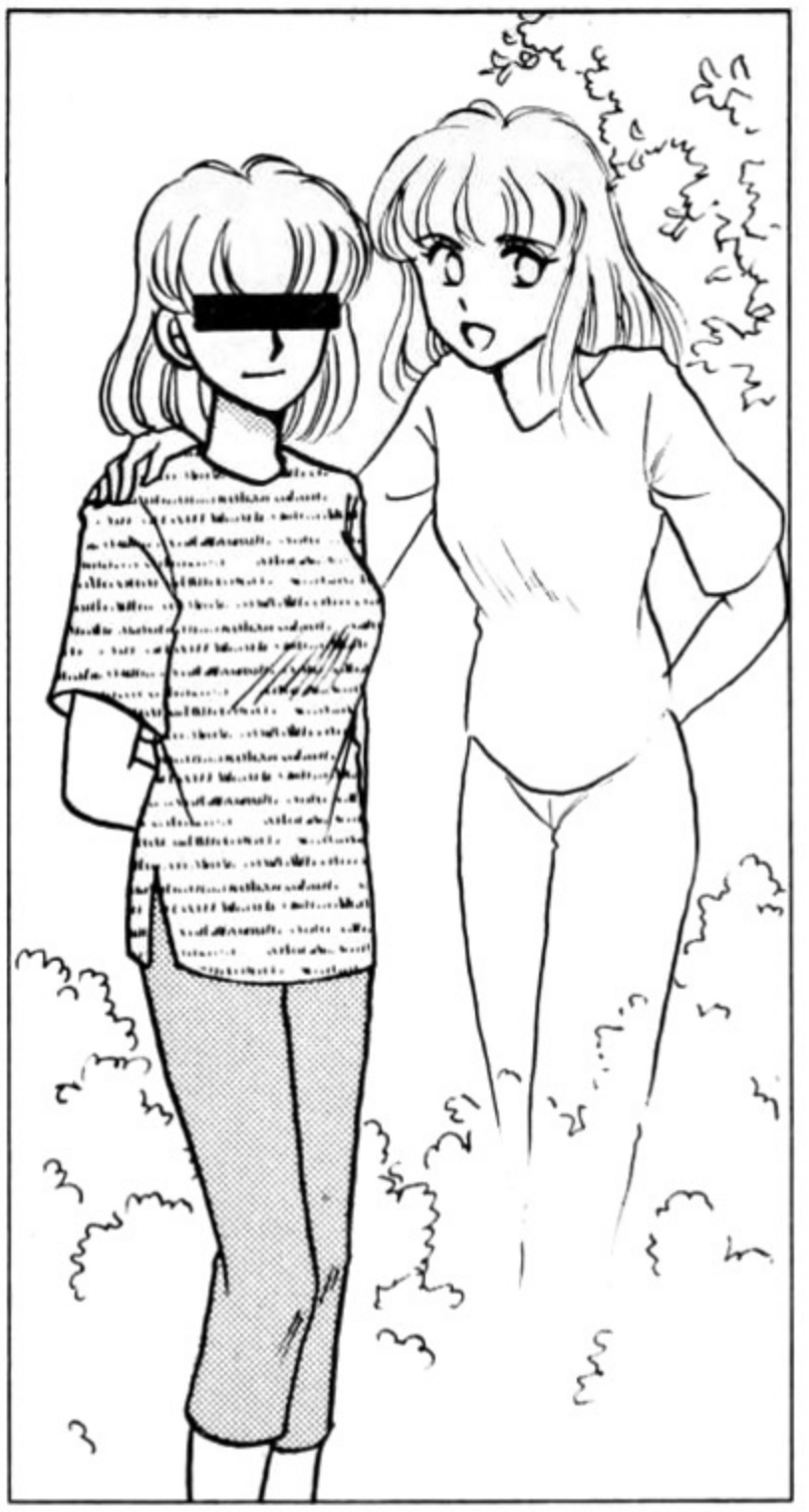
Drawn with shaved tone.



Several ghosts are layered on top of one another (made with outlines only).

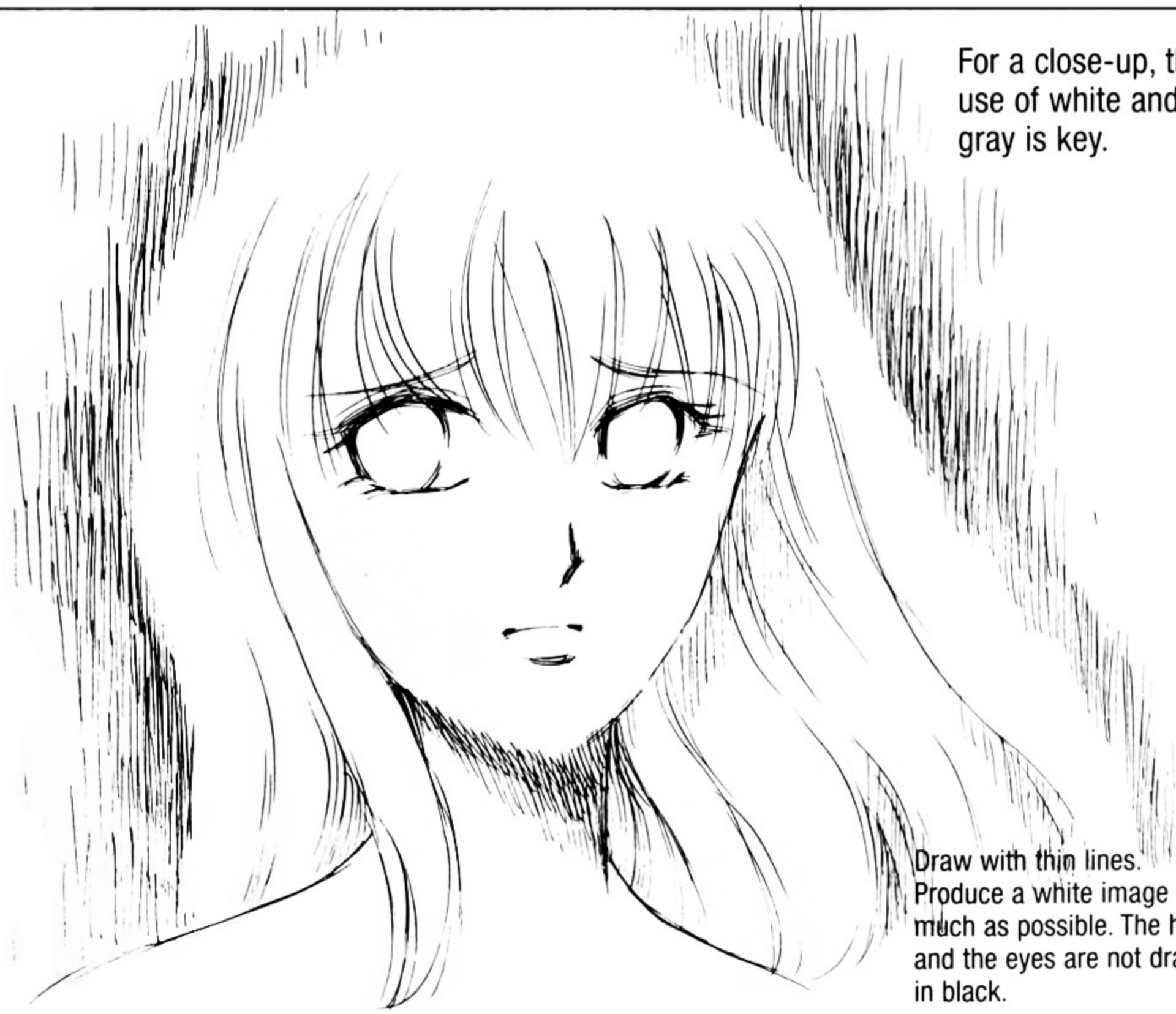
A half-skeleton face.





At first glance, this is a normal looking person. On closer inspection, the feet are not visible (not drawn).

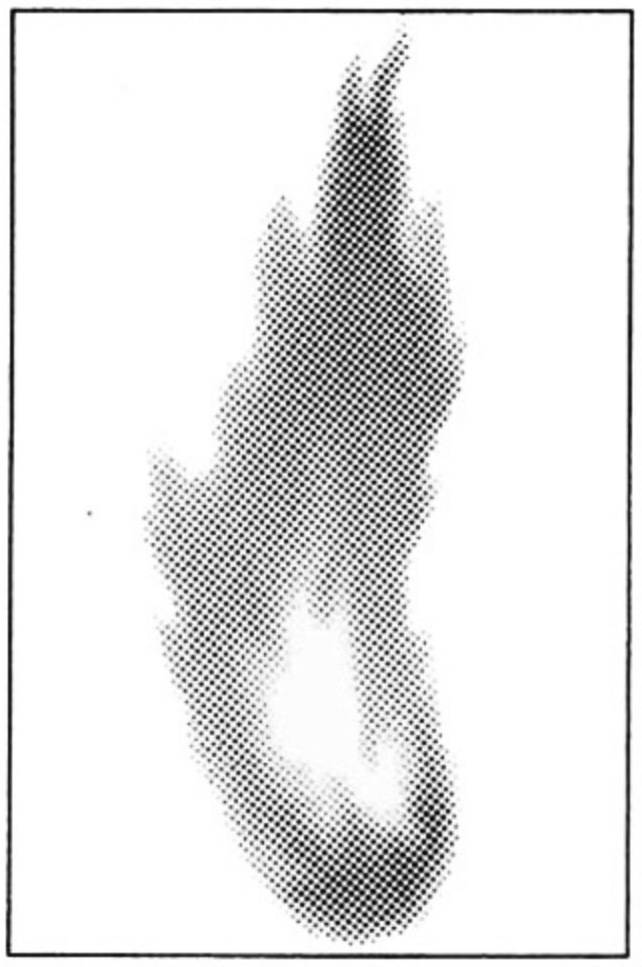
For a close-up, the use of white and gray is key.



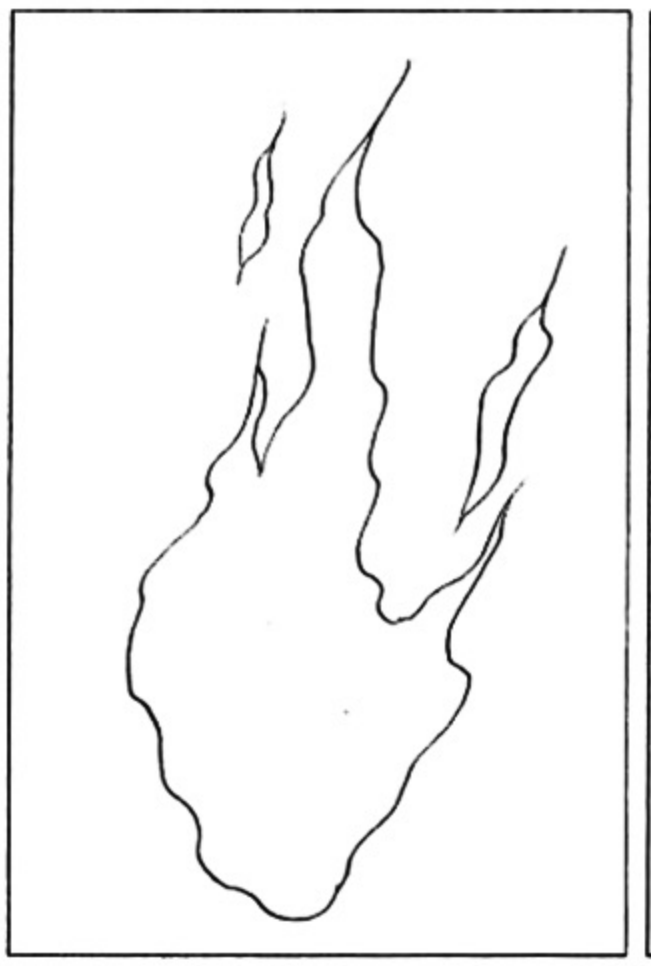
Draw with thin lines. Produce a white image as much as possible. The hair and the eyes are not drawn in black.

Will-O'-the-Wisps and Souls of the Dead

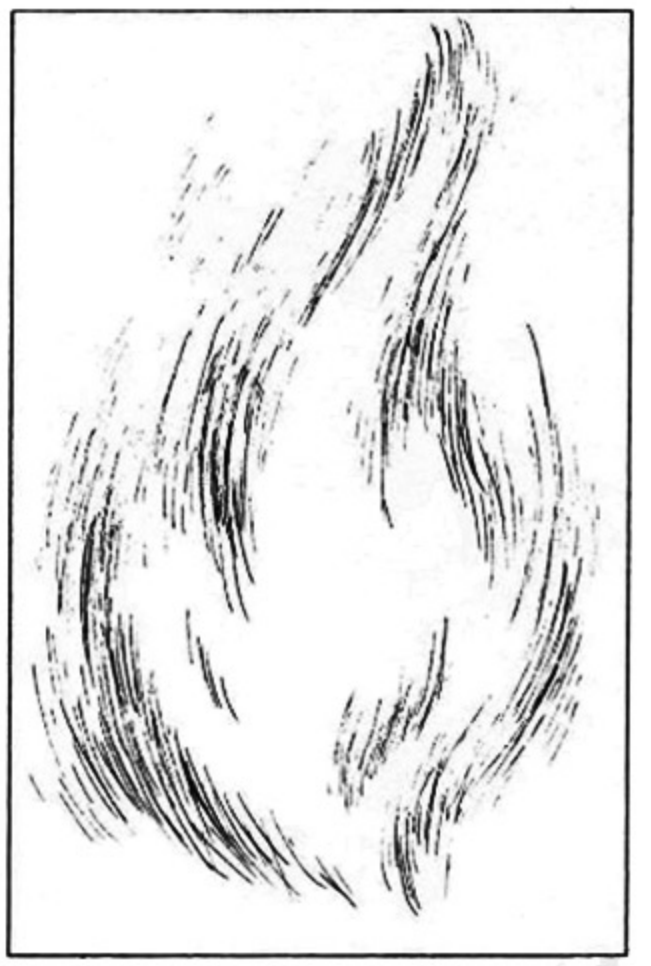
According to folklore, these are not hot fires. Souls of the dead and Will-O'-the Wisps seem to be different living entities. However, they do appear to burn.



Form handled with tone



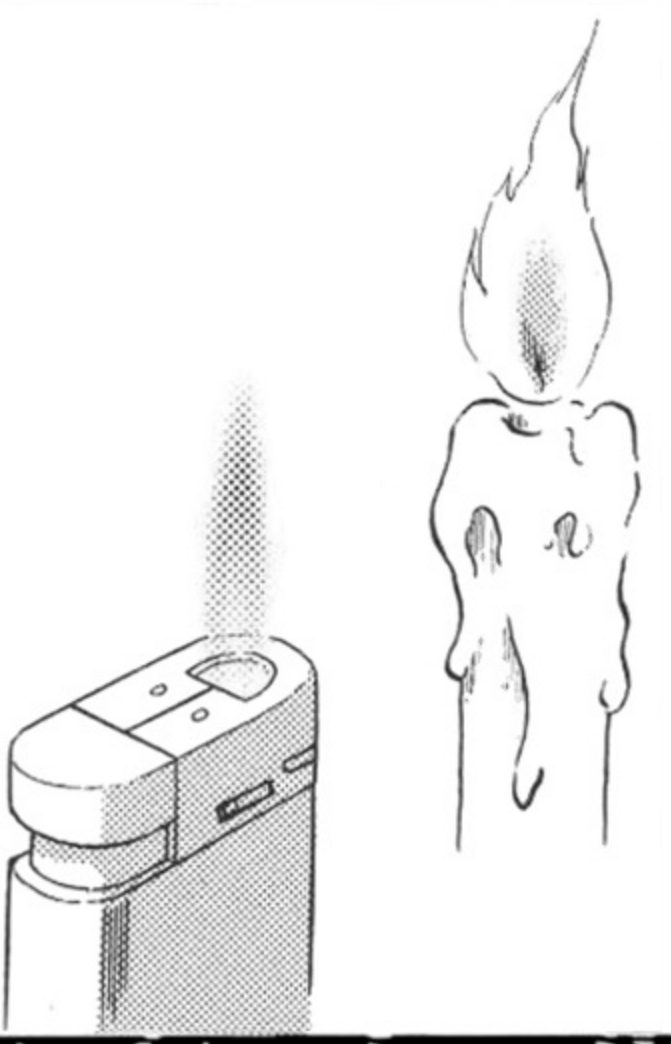
Outline form



The form is drawn in with lines.

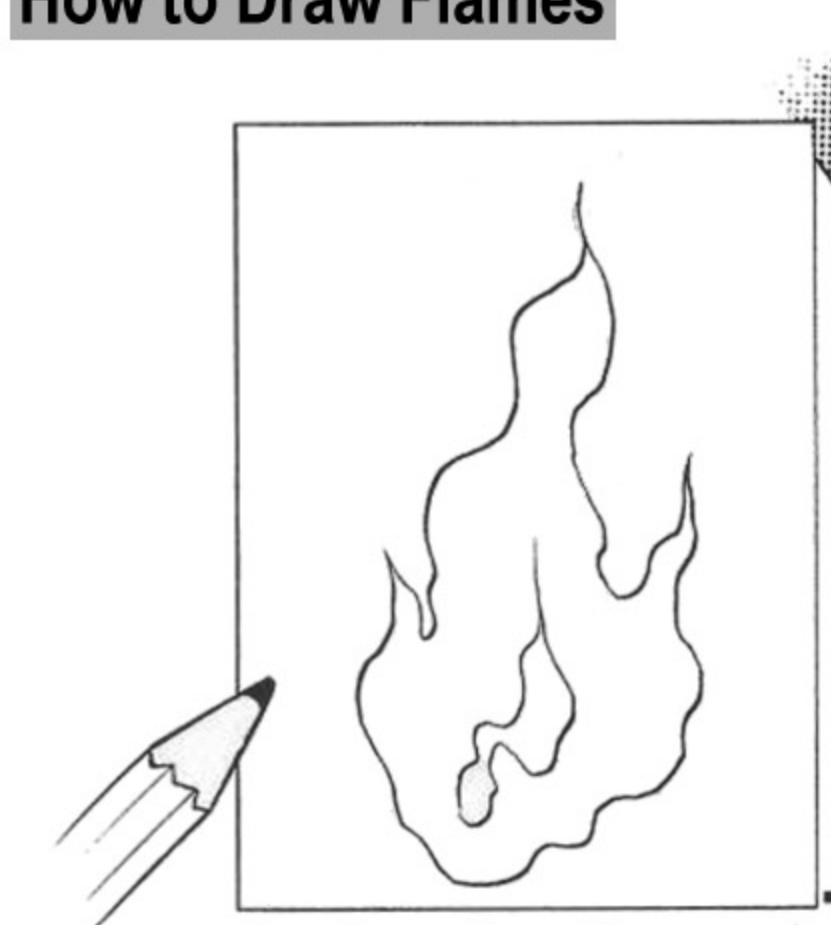
Apparitions in a landscape (Souls of the Dead and Will-O'-the-Wisps).

The shape is similar to that of a candle or lighter flame.



When dramatized, it is common to have Will-O'-the-Wisps only float while Souls of the Dead flutter and fly across the sky.

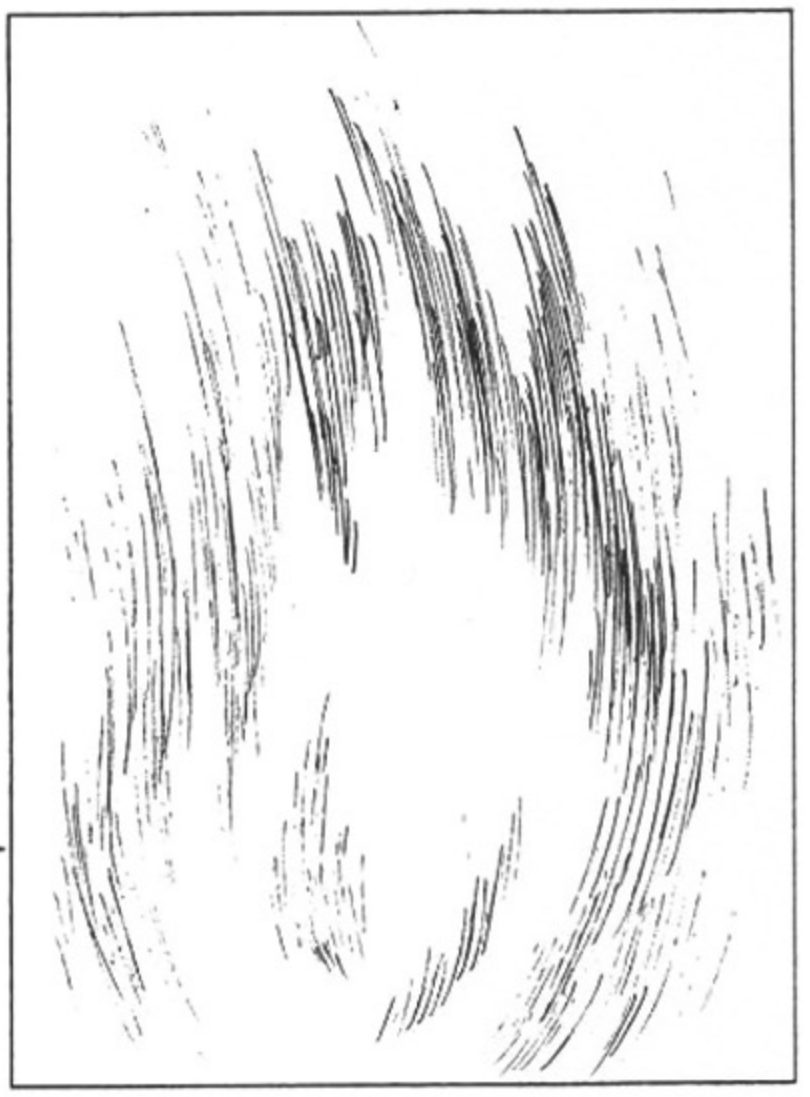
How to Draw Flames

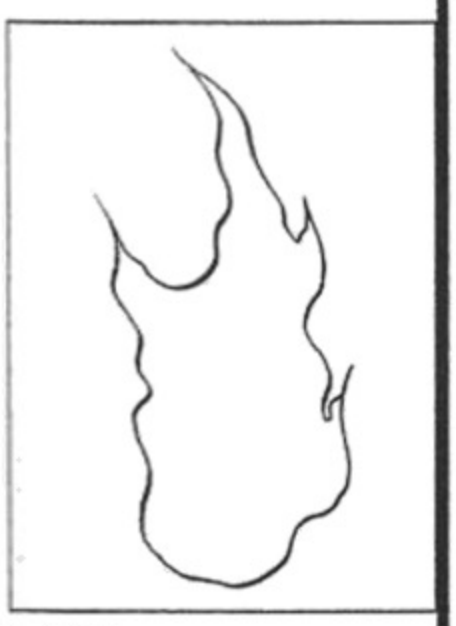


Draw the outline with a pencil.

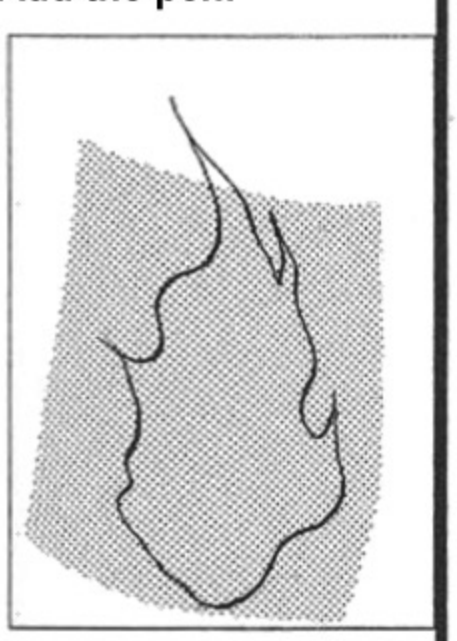
Make strokes with a pen.

Pen Lines





Add the pen.



Layer the tone.

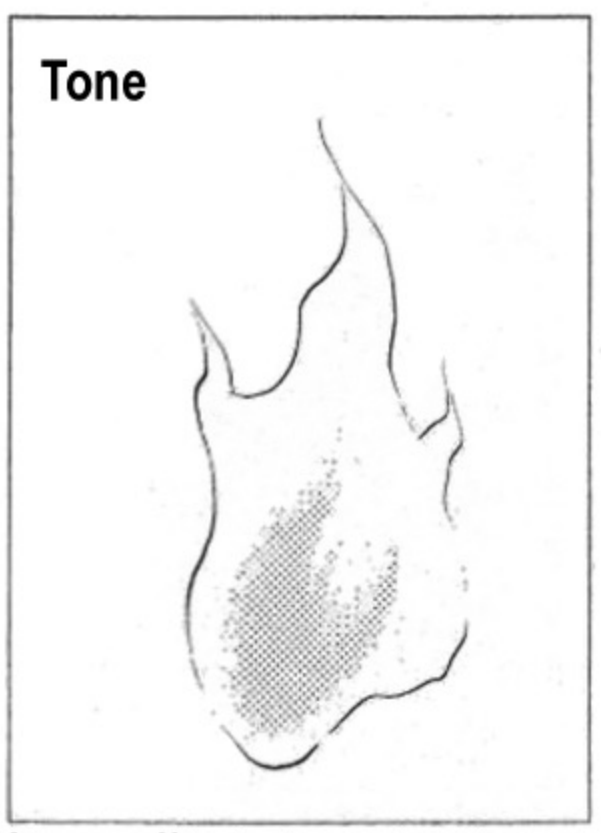
Brush

A brush or a brush pen.

Make dots using a fine-point pen or a round pen.

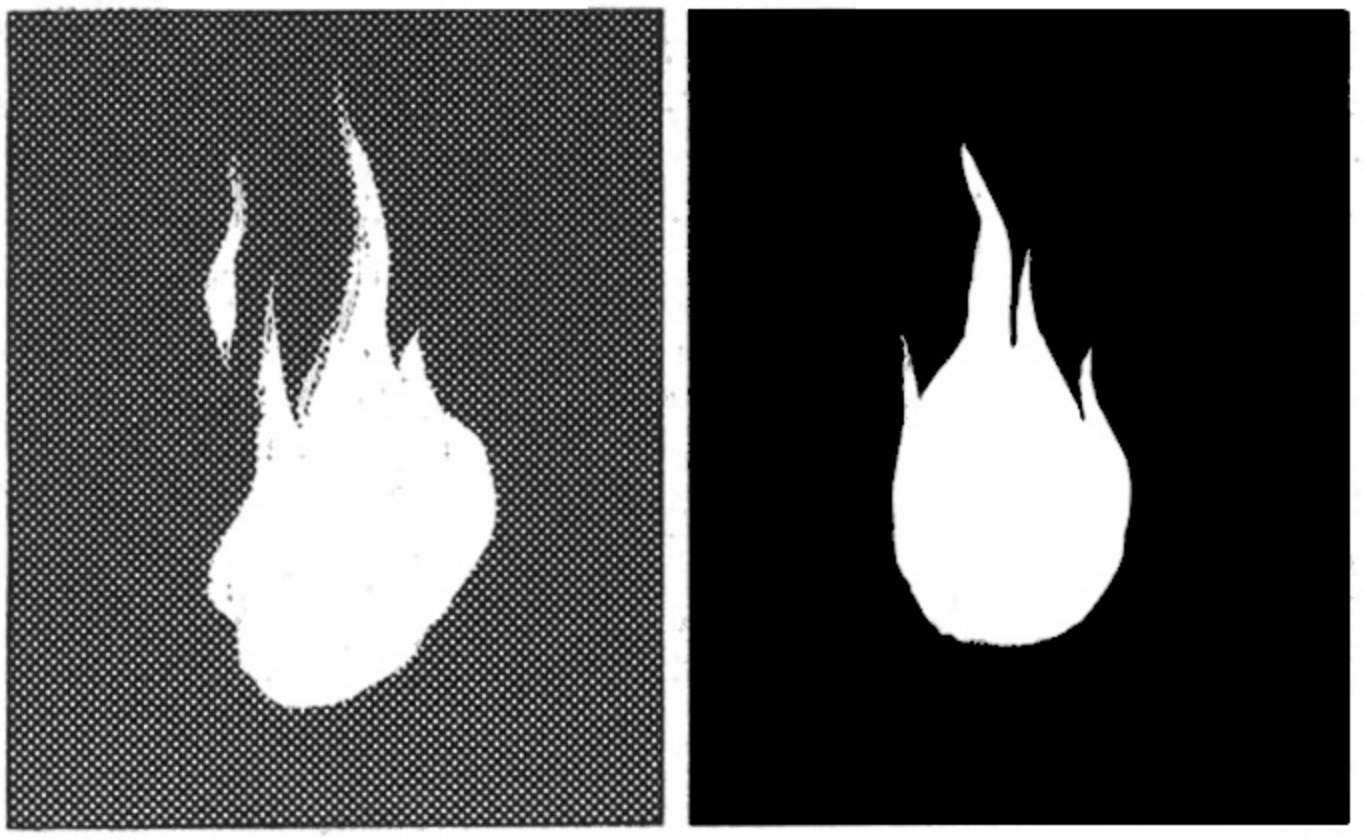
Stippling

Tone



Shave off to bring out volume.

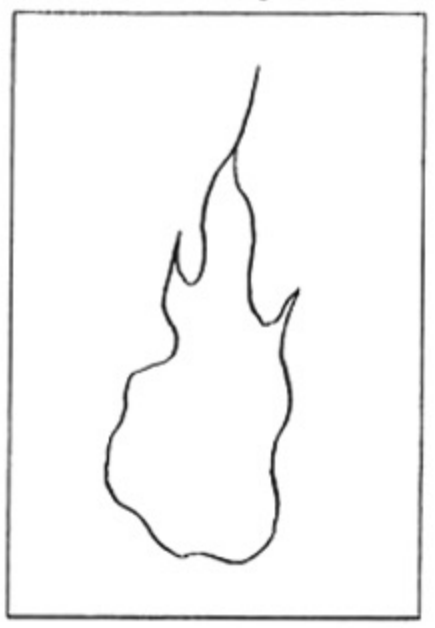
White and Tone

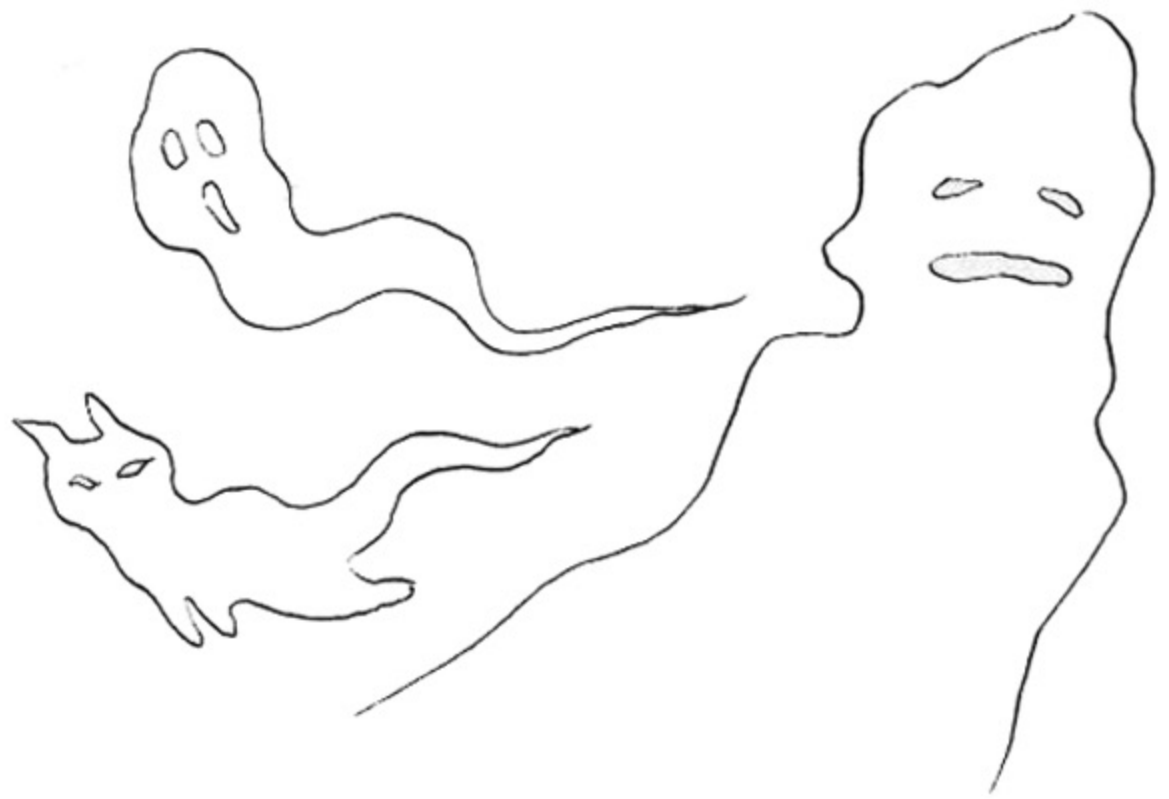


Draw with white on top of tone or black filled in by marker.

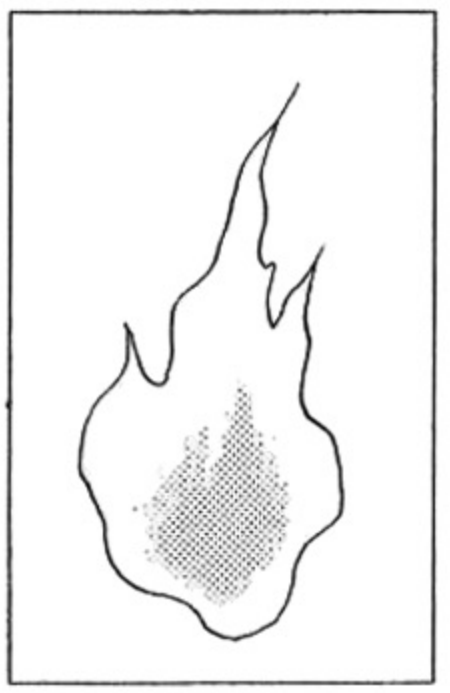
Using the Techniques for Flames to Draw Ghosts.

Outline only





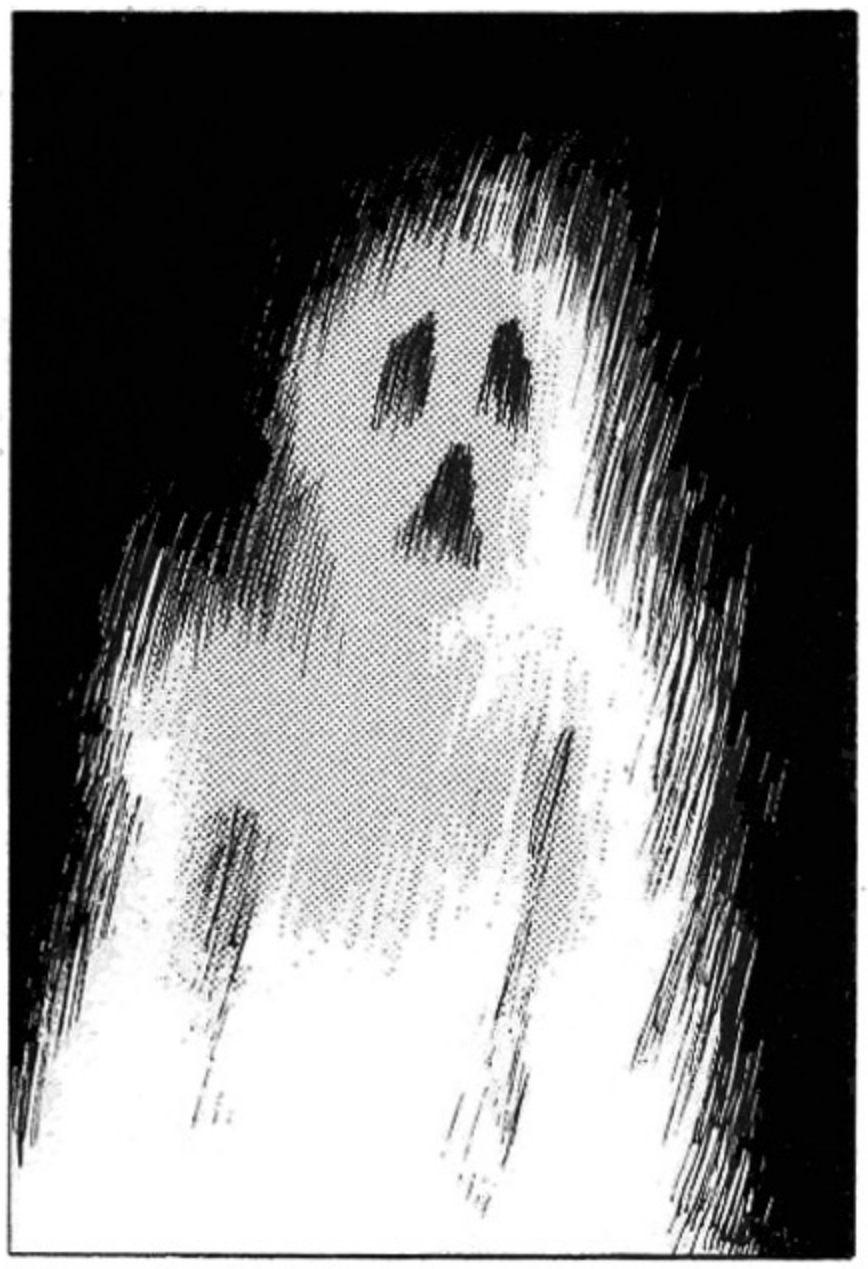
Outline and tone



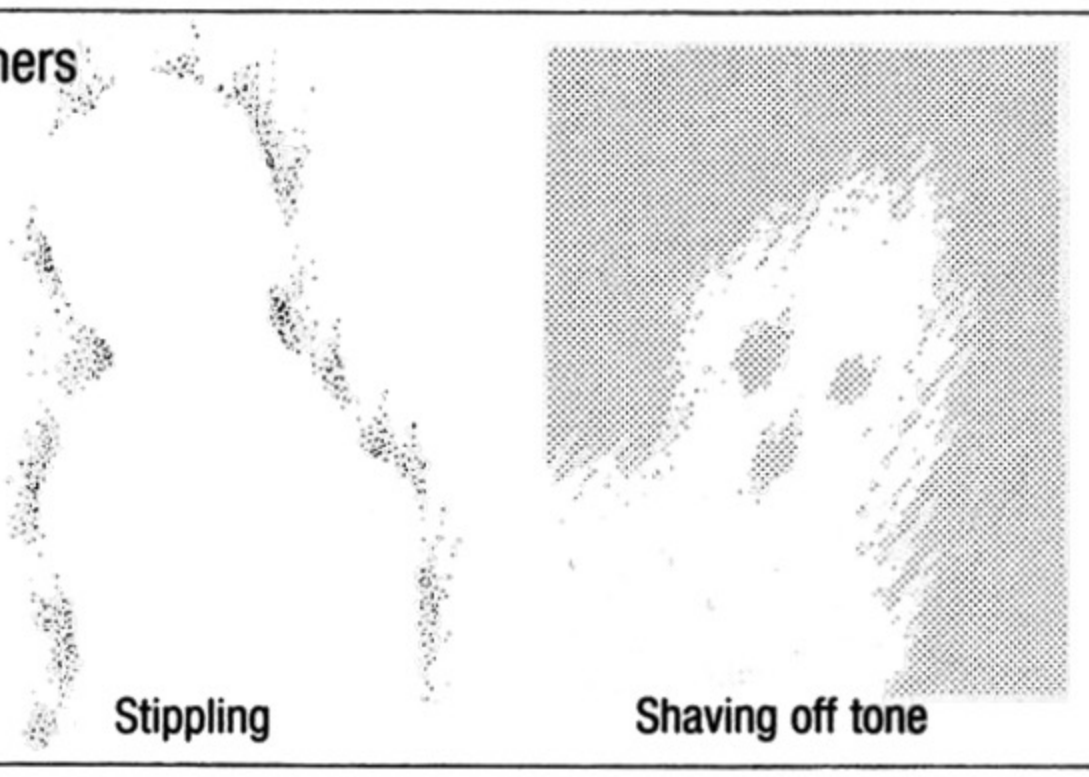
Pen and tone

Sketching the outline

Vary the shading with cross-hatching.



Others



Stippling

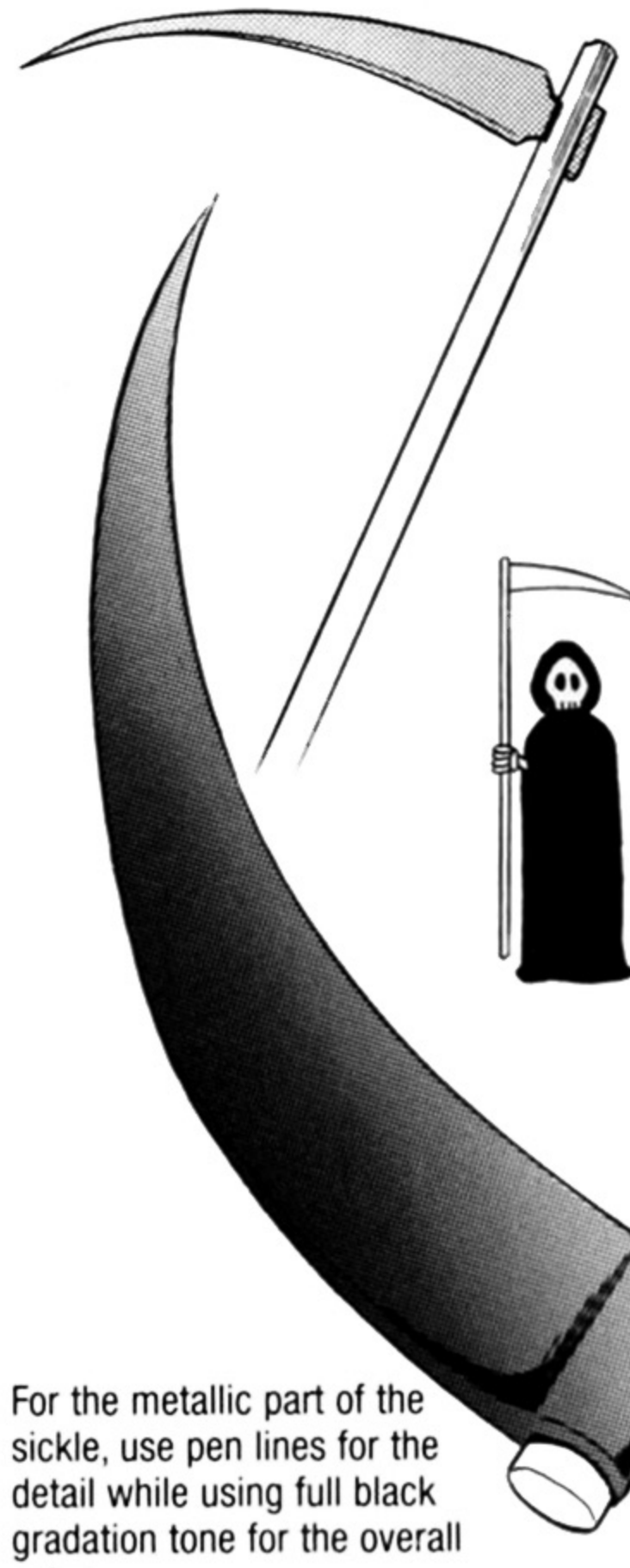
Shaving off tone

Skeleton Monsters

Skeletal Spirits

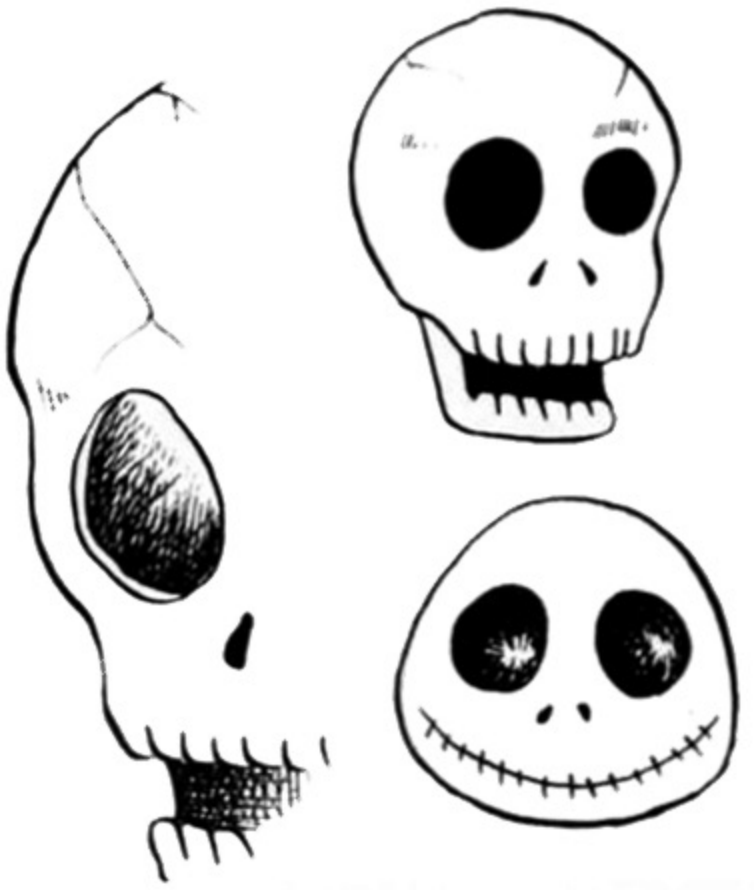
Often times, the skeleton can play the role of an undead monster or evil apparition.

The Grim Reaper's sickle is the tool used to separate the body from the soul.



For the metallic part of the sickle, use pen lines for the detail while using full black gradation tone for the overall color.

The Grim Reaper



The eye sockets of the skull

Skull

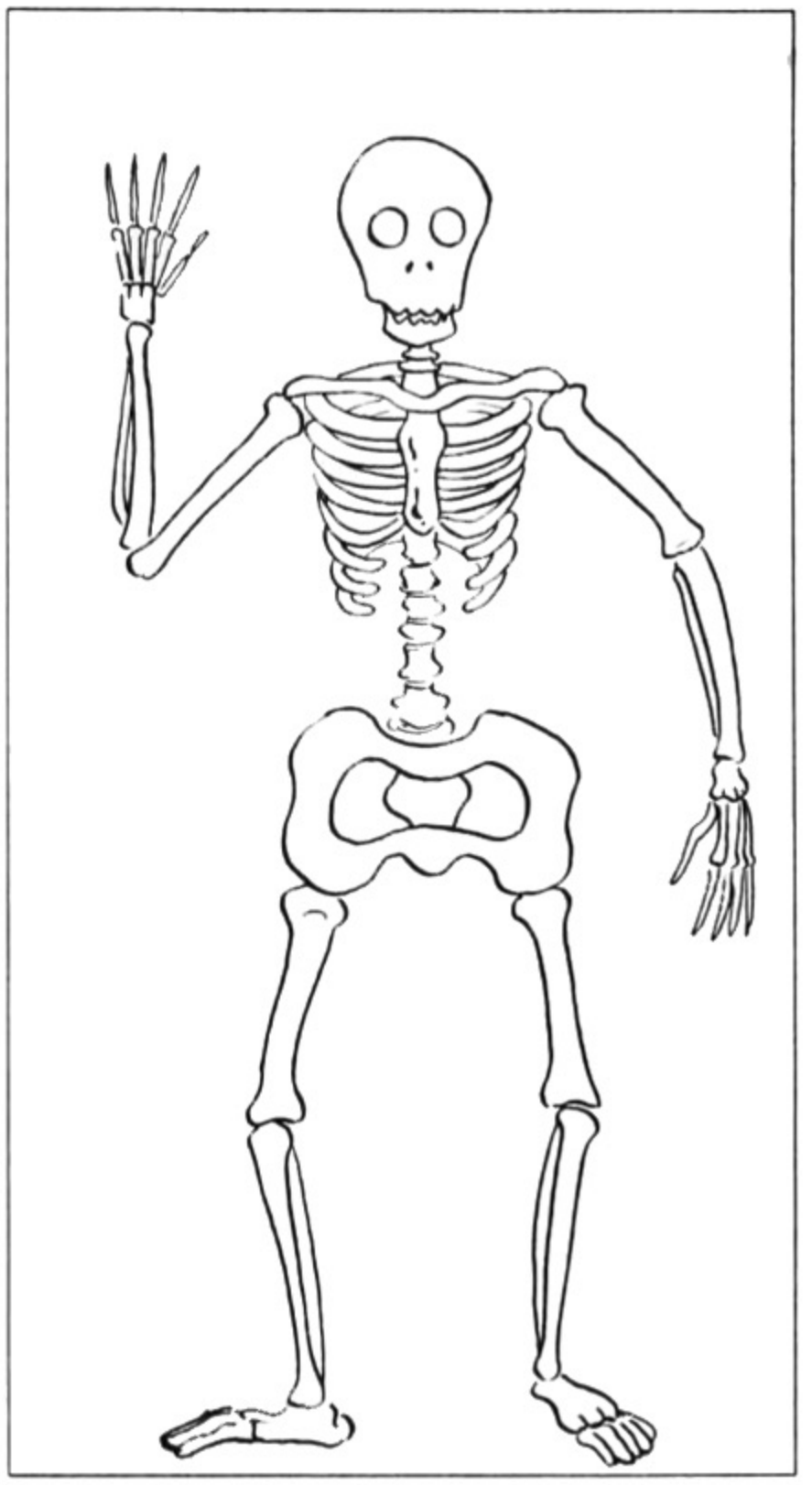
The Skeleton

A skeleton is made up of five parts: the head (skull), hands, feet, trunk, and the hips.

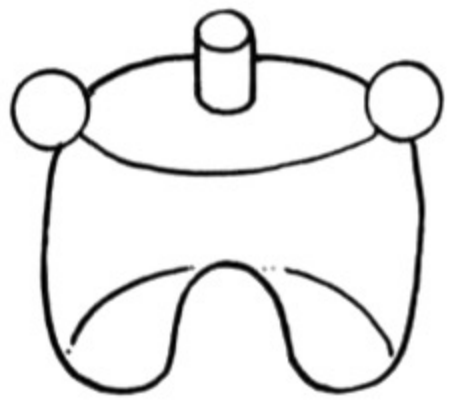
The cranium

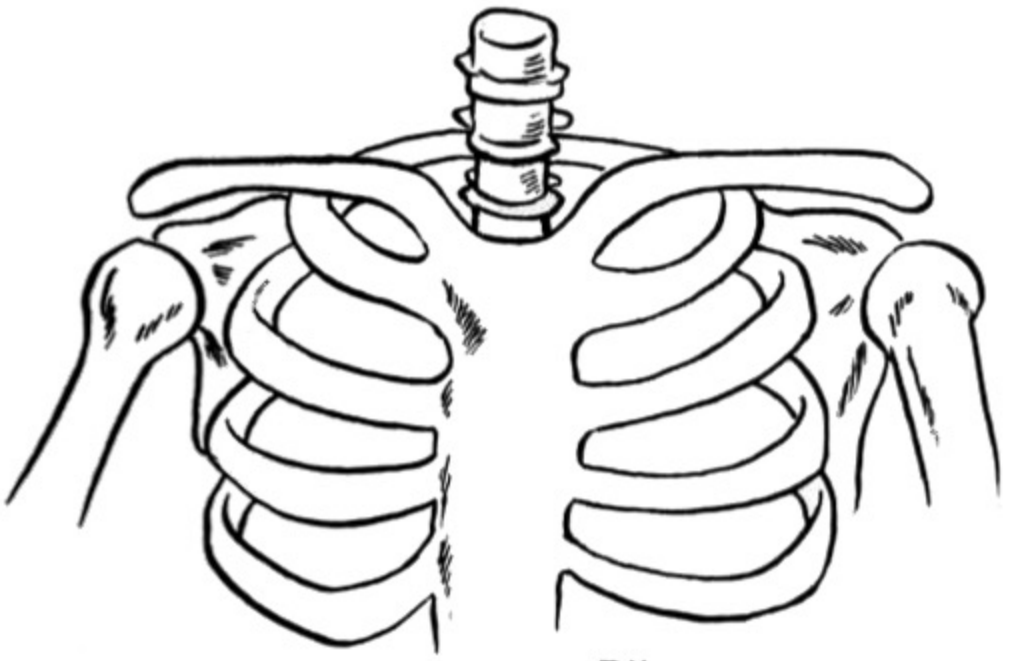
The head and facial bones are separate from the jaw bone.

The skull is also called the cranium.



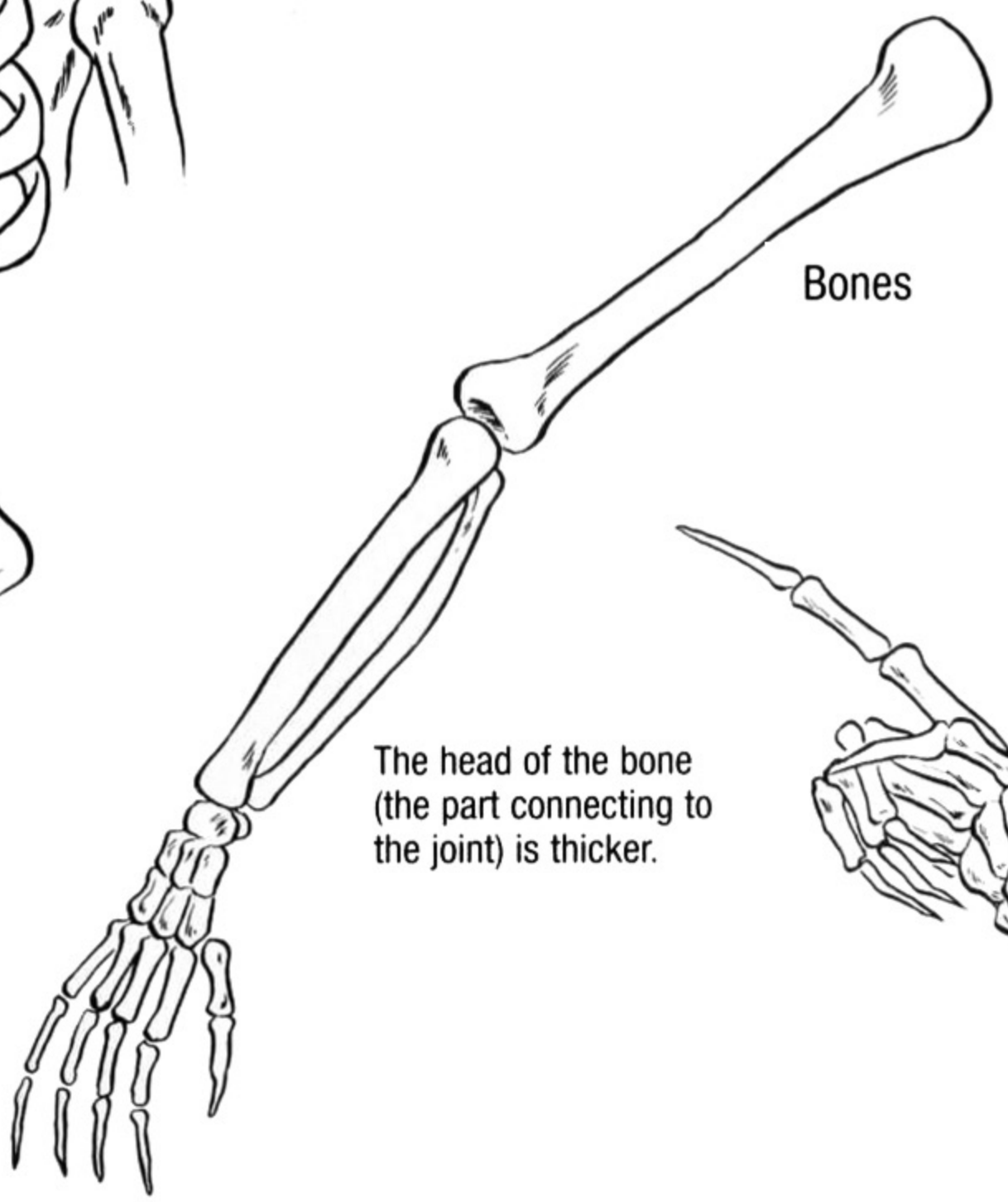
Trunk (Ribcage)





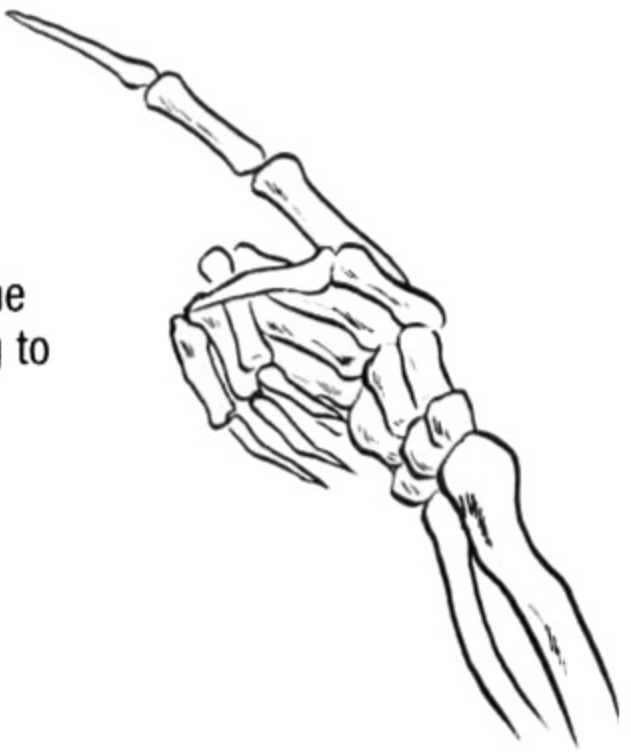
Ribs

Bones are columns.



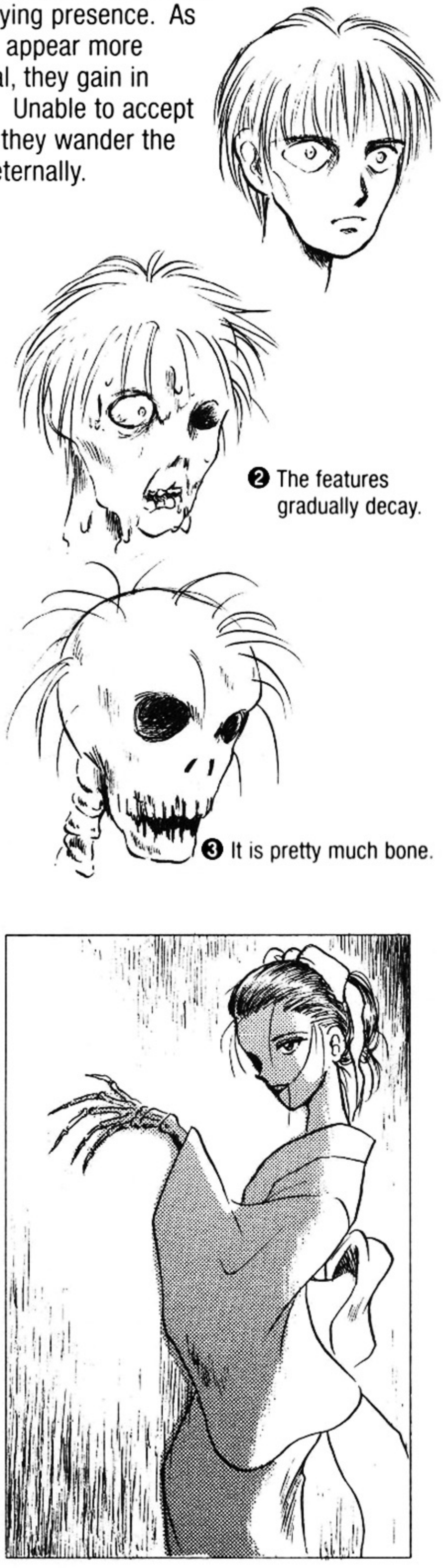
Bones

The head of the bone (the part connecting to the joint) is thicker.



Skeleton Ghosts

Skeletons as a ghost have a terrifying presence. As ghosts appear more skeletal, they gain in power. Unable to accept death, they wander the earth eternally.

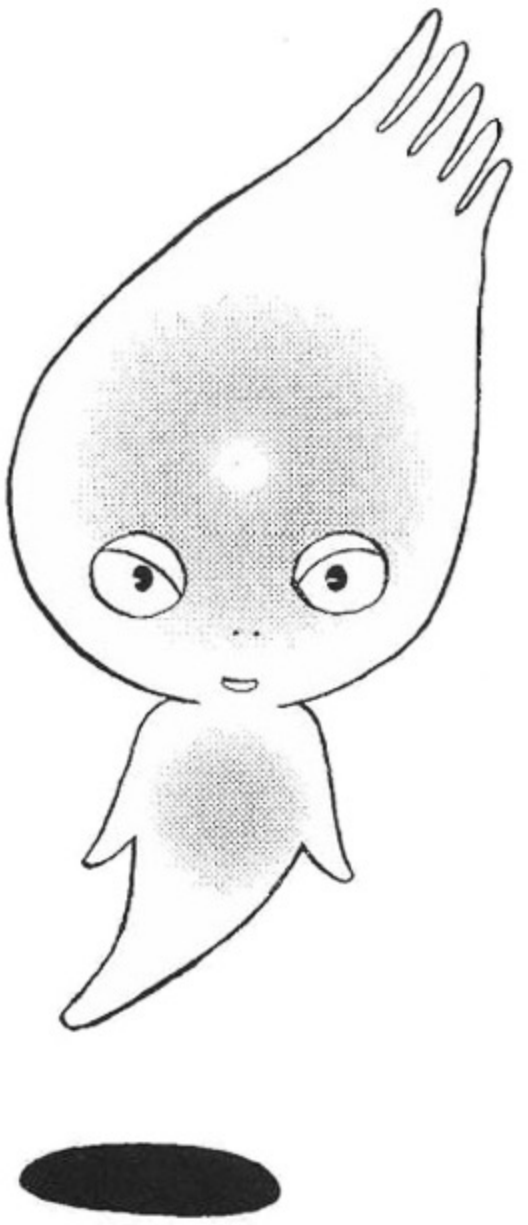


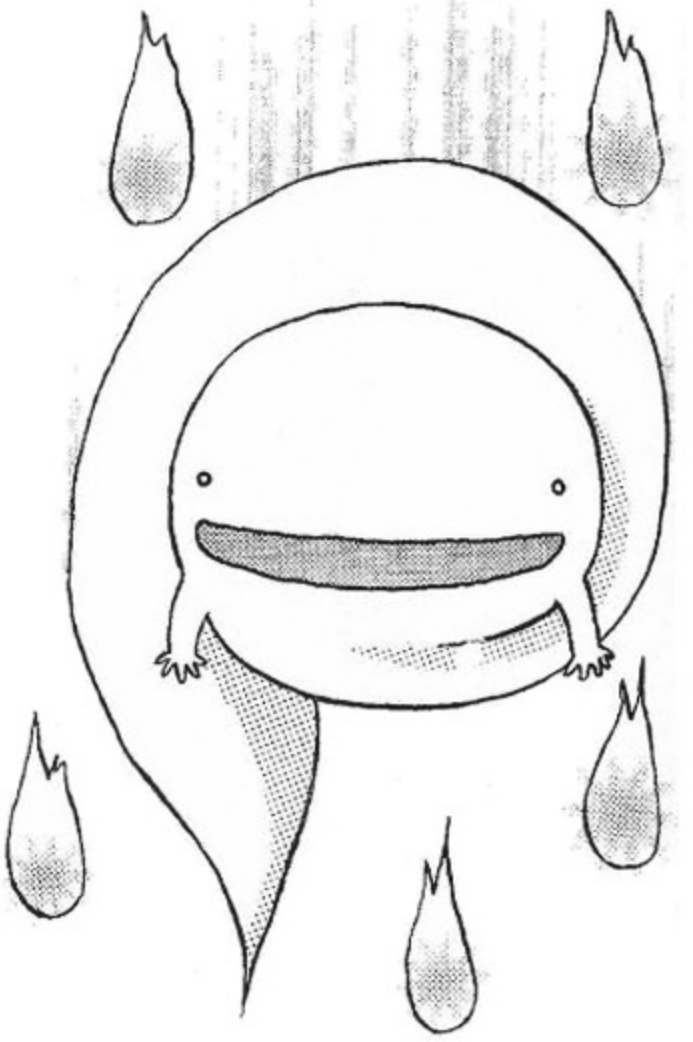
A ghost whose forearms are just bone

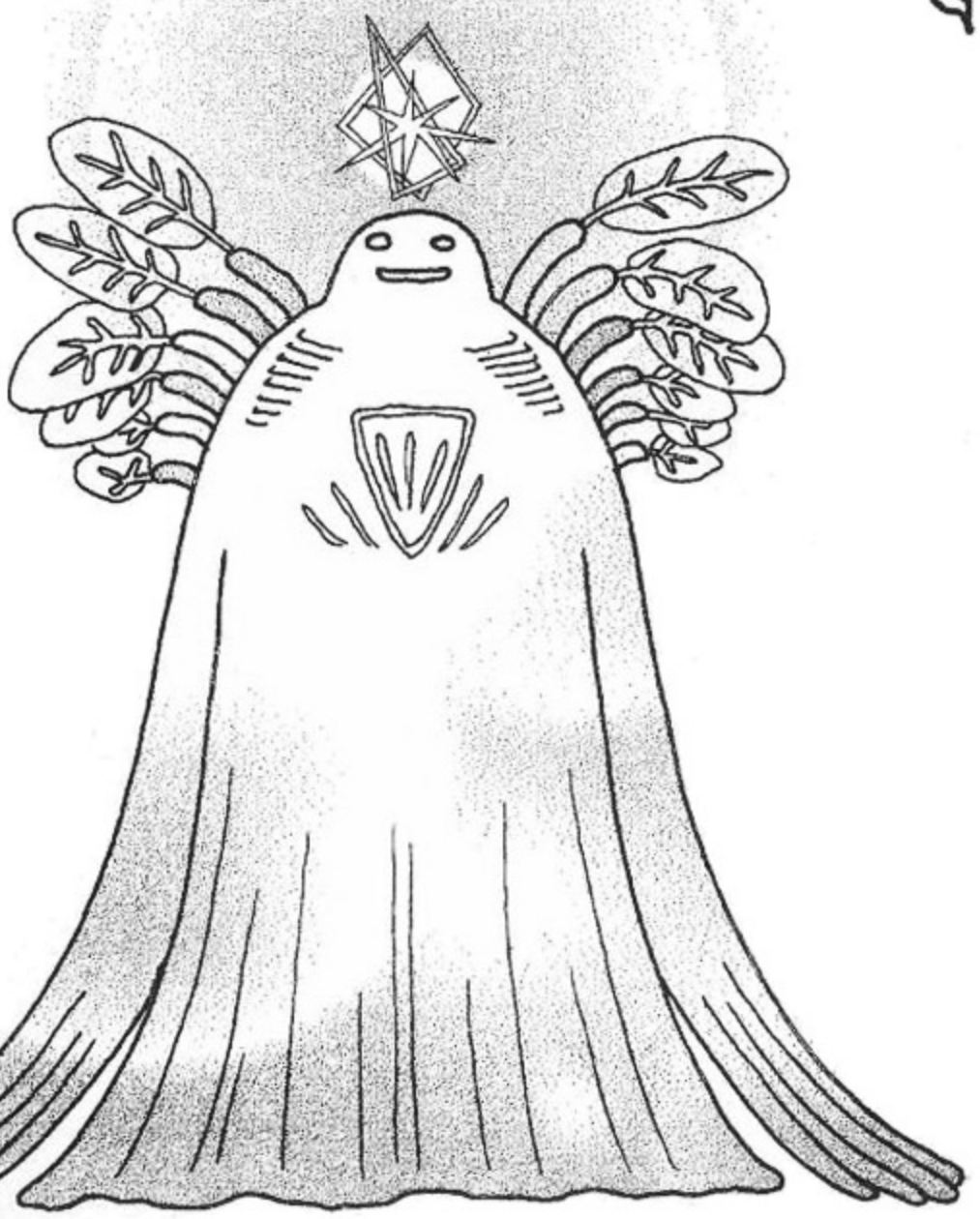
Zombies as Ghosts

A zombie ghost is drawn as though an ordinary human has become ghost-like. The entire figure is drawn as white or gray.

Small Ghosts and Monsters







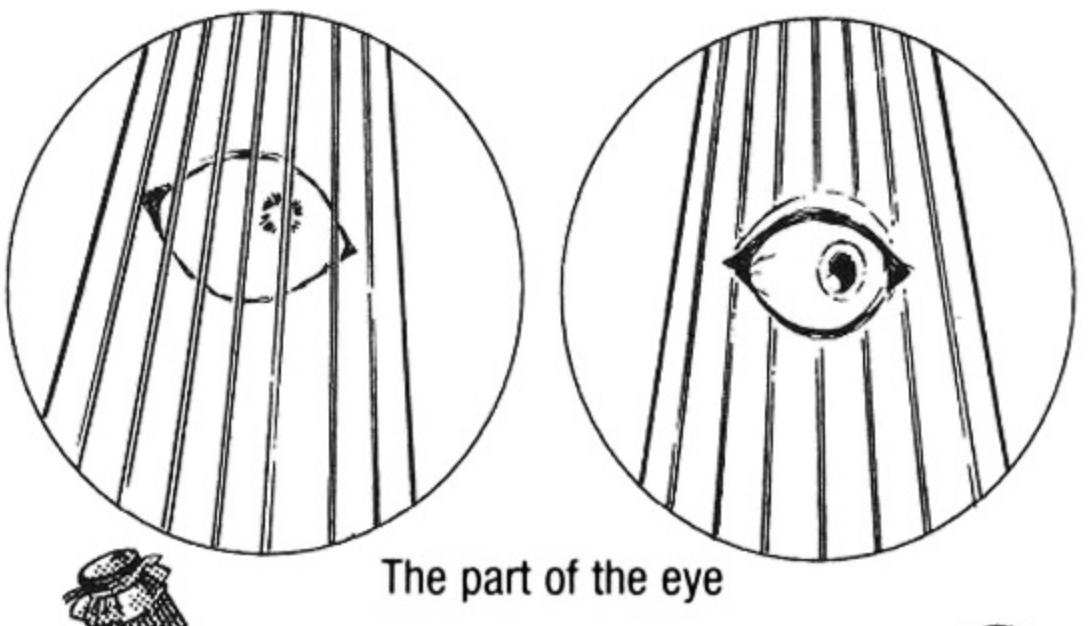
Chapter 3

Spirits, Devils and Fantasy Creatures

Spirit Things

Paper Umbrella

There are things that don't have hands and the handle serves as the leg.

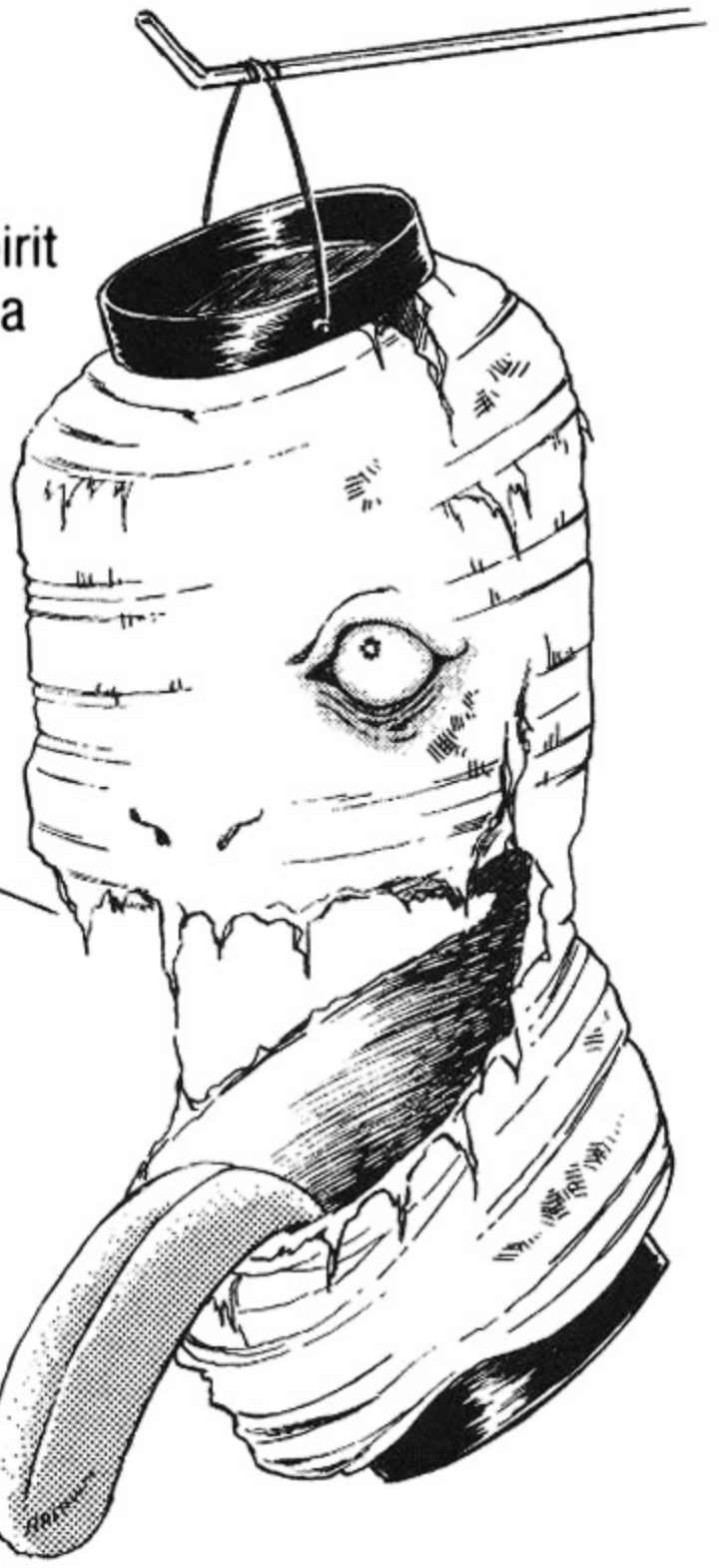


The part of the eye

This old-fashioned umbrella is made of paper and bamboo.

Lantern Monsters

There are cases whereby an old, discarded lantern changes into the spirit "Tsukumogami" or a raccoon dog has changed its shape.



The tear looks like teeth.

The only things that have changed are the mouth and the eyes.

The lantern gets old and torn like this.

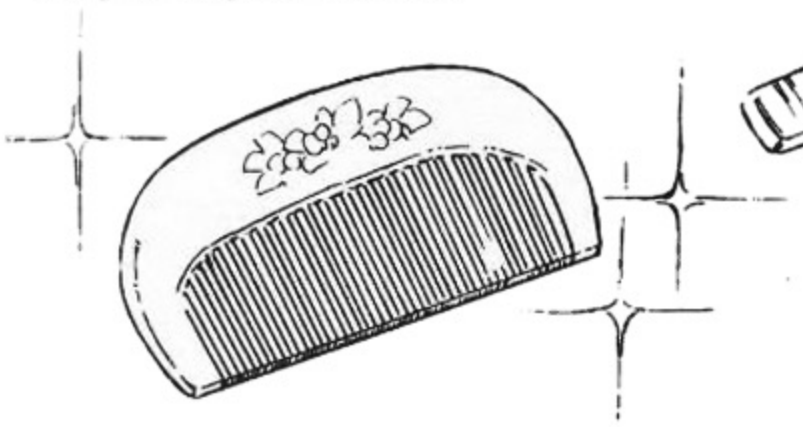
A typical lantern

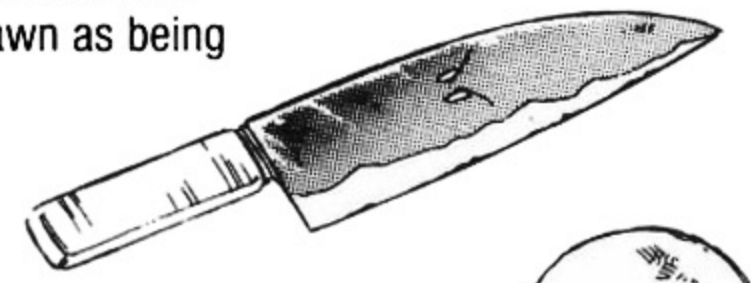
A broken lantern looks like it has its mouth open so even without a clear shape it is frightening.

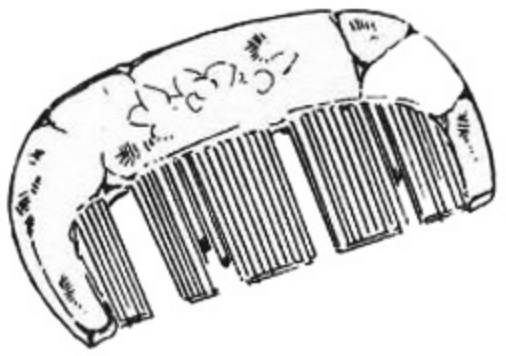
Tsukumogami

It is said a soul comes to occupy old items. These are Tsukumogami. Try drawing distinct features on the items.

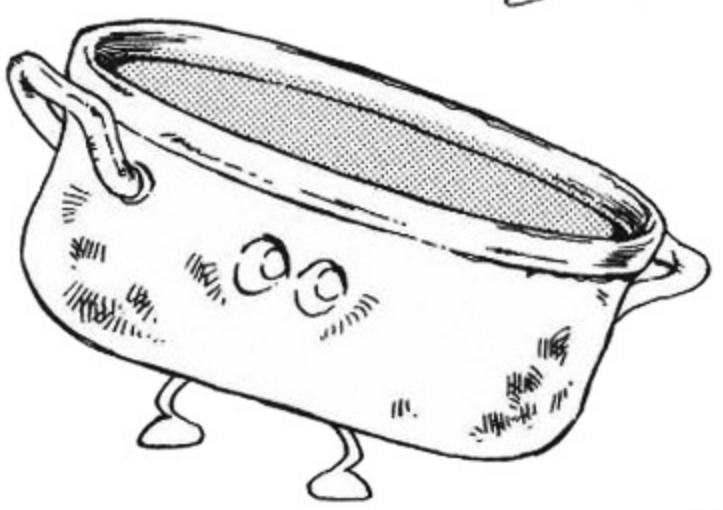
The Tsukumogami are said to have transformed from old items. So they should be drawn as being dirty or slightly broken.

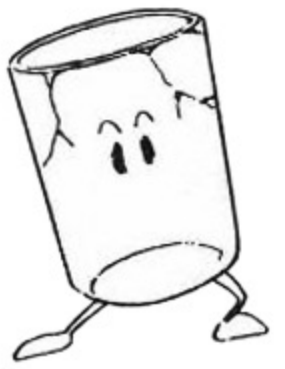


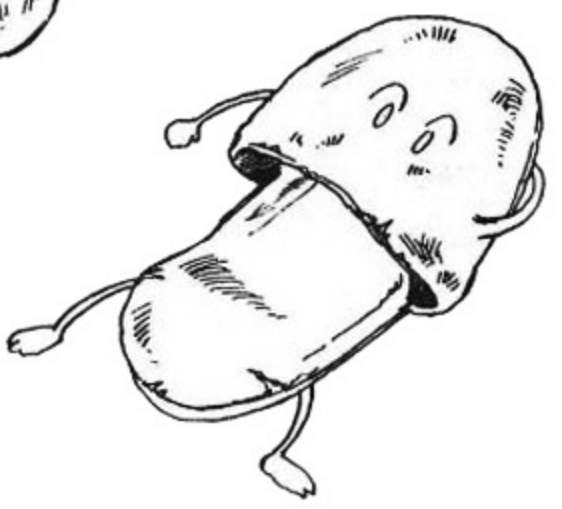




Short, slanted lines or scratches express dirtiness.







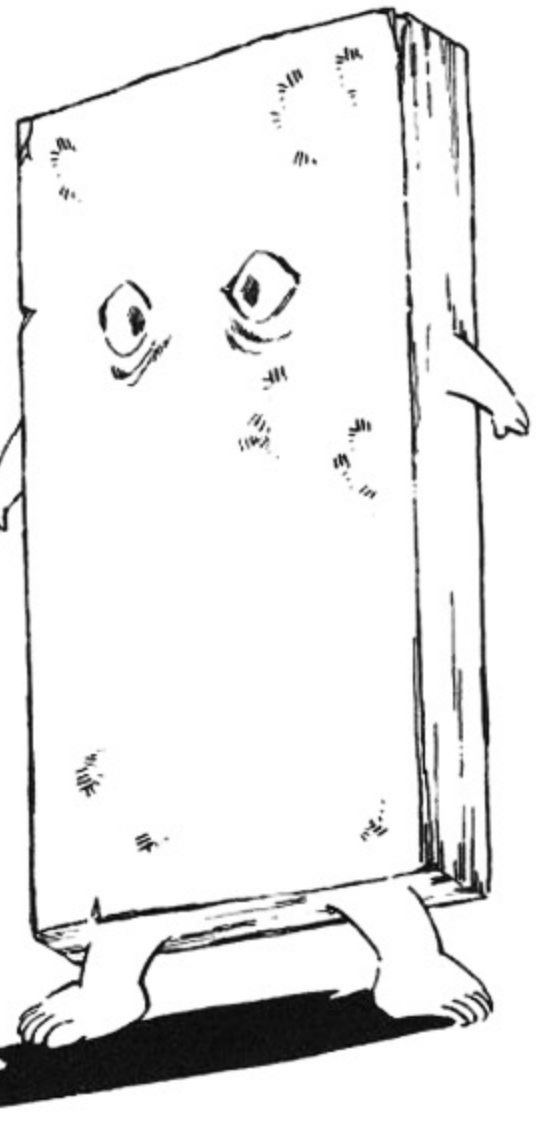
Poltergeist

Their presence is drawn only by floating things float in mid-air.

In German, this means “noisy ghost”. In Europe, there is a story of things without hands or legs simply floating in air as is. (There are also records of such as well from Japan’s Edo Period.)

Nurikabe

According to legend, they are normally invisible. A wall suddenly appearing while walking is the behavior typical of a Nurikabe.

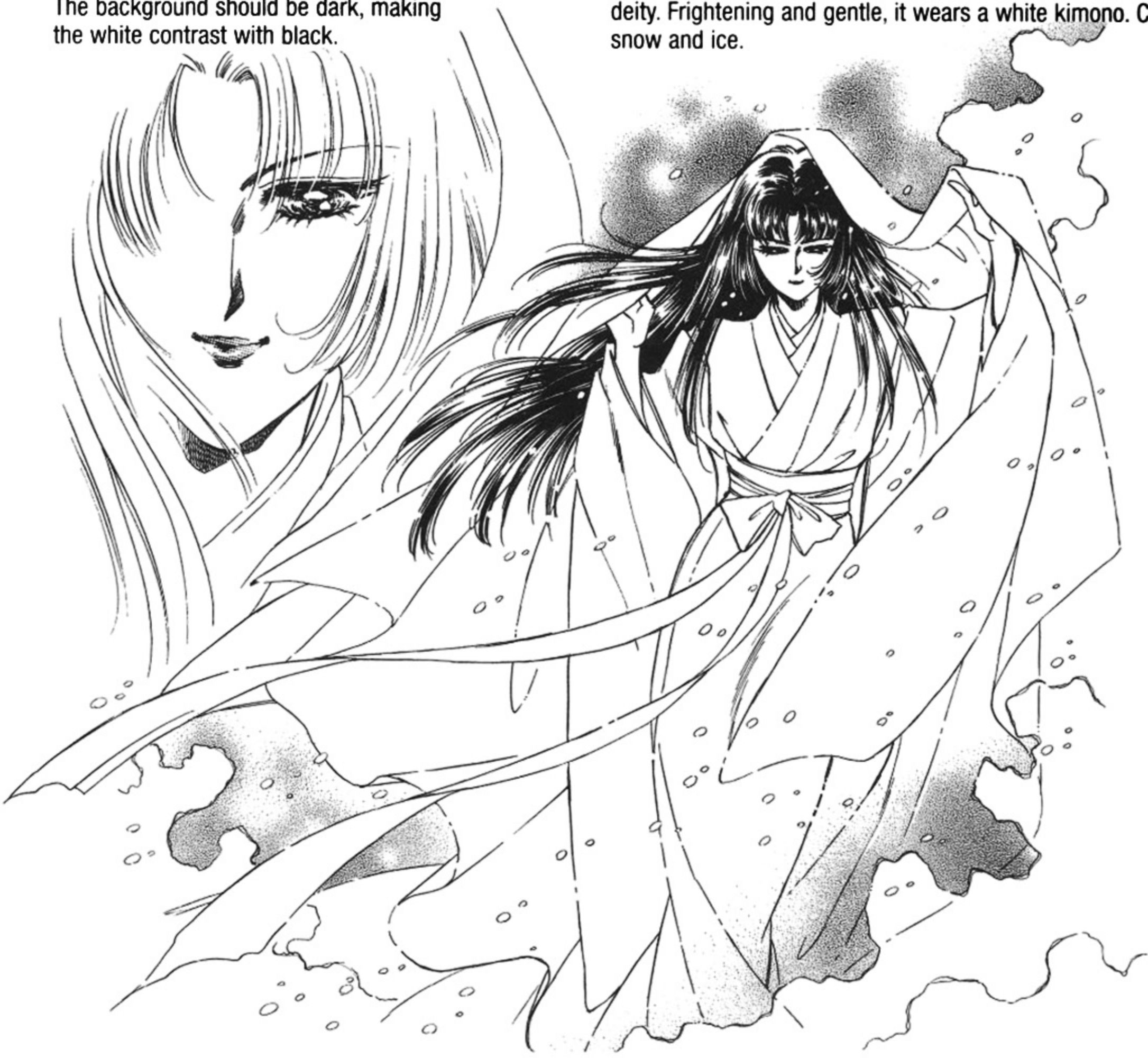


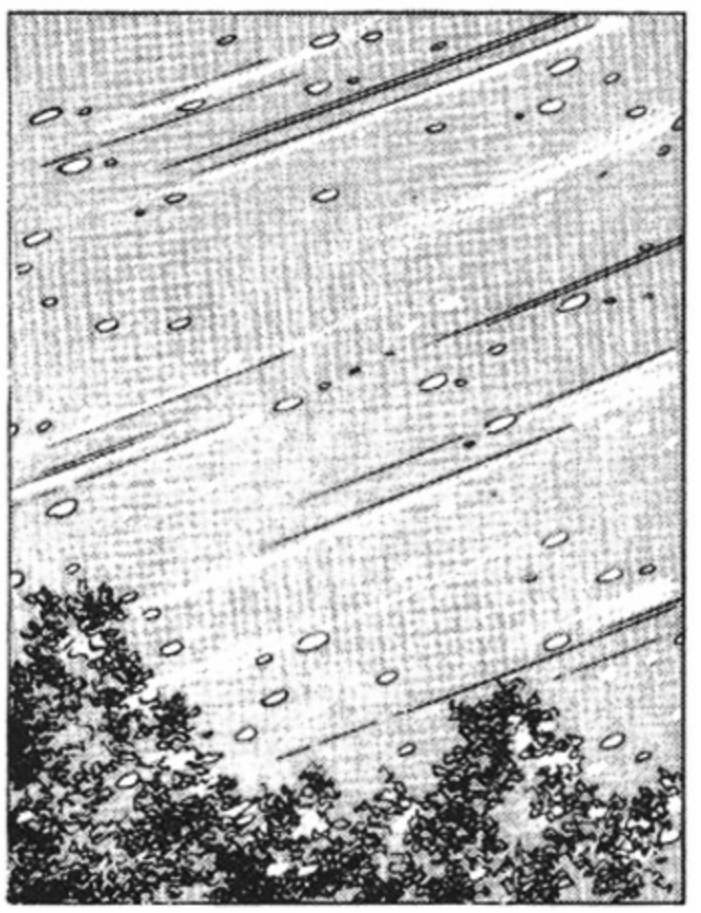
Mountain Creatures

The general image is black pupils, long black hair, white skin, and ruby-red lips. The background should be dark, making the white contrast with black.

Snow Woman

Also known as the "Snow Whore". Among its relatives, there is the snow spirit, the Yukinko. It is a spirit but it is called the spirit of the mountain, the spirit of the snow, and the mountain deity. Frightening and gentle, it wears a white kimono. Controls snow and ice.





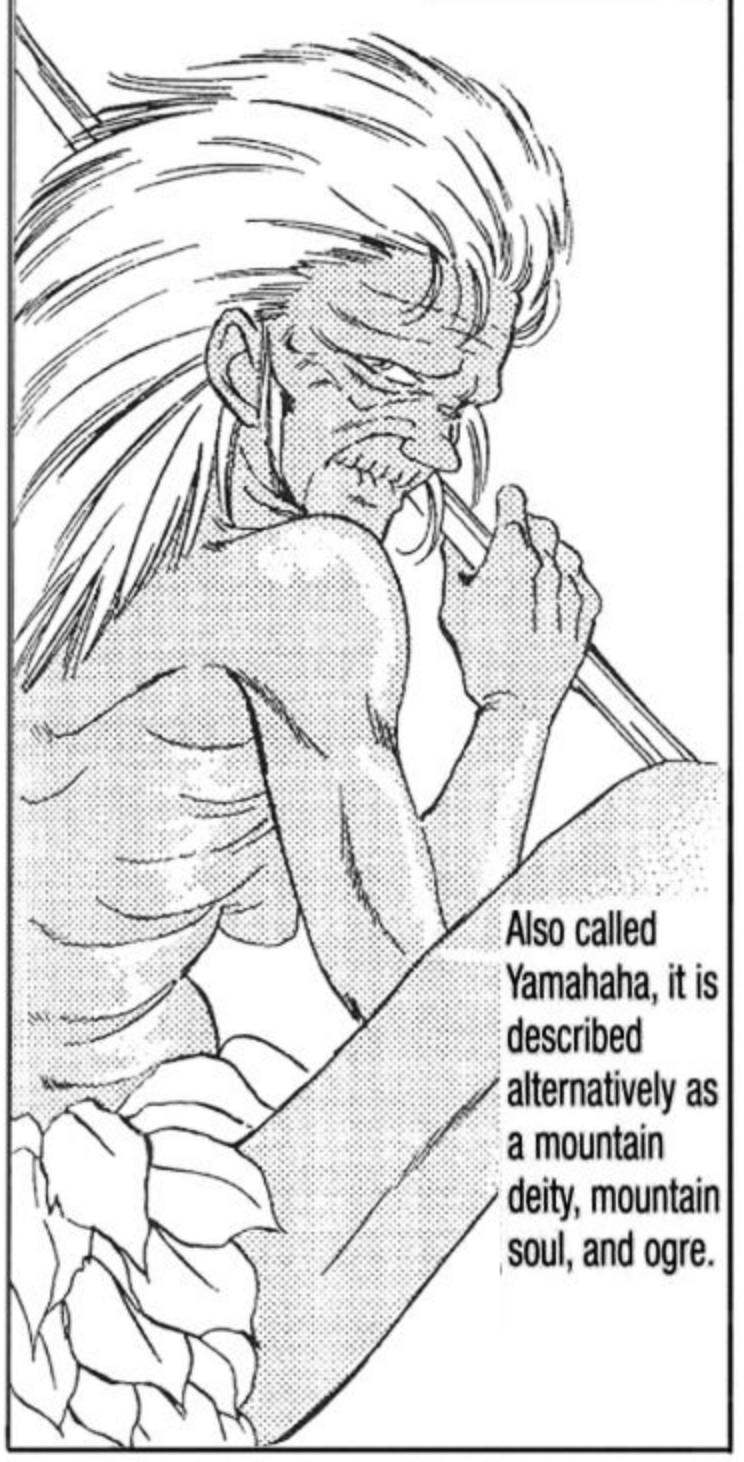
Snow Storm: The snow is oblong in the direction of the snow storm. When the background is dark, shave off the tone in the direction of the storm.

Snow Fall: Draw with a pen. Circles drawn about the outline looks like a snow fall scene.

Yamawaro

It has one eye. It is said that it is an enlightened spirit that reads minds but there is also a different lore.

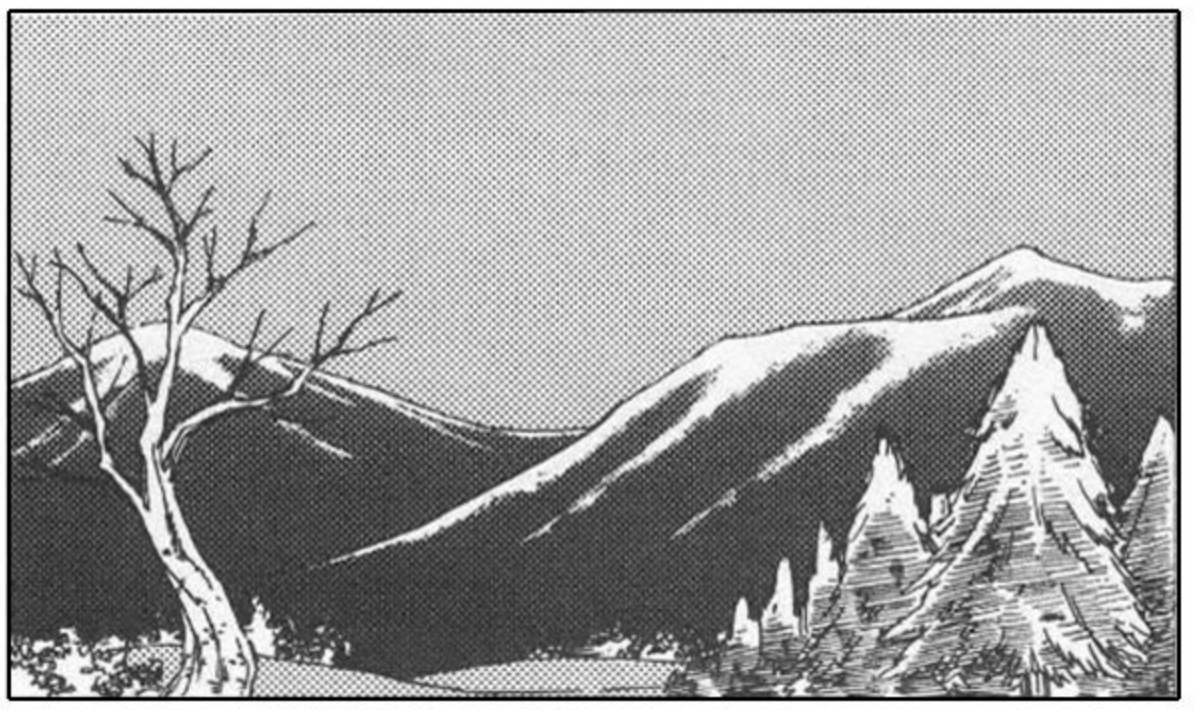
Yamanba



Also called Yamahaha, it is described alternatively as a mountain deity, mountain soul, and ogre.

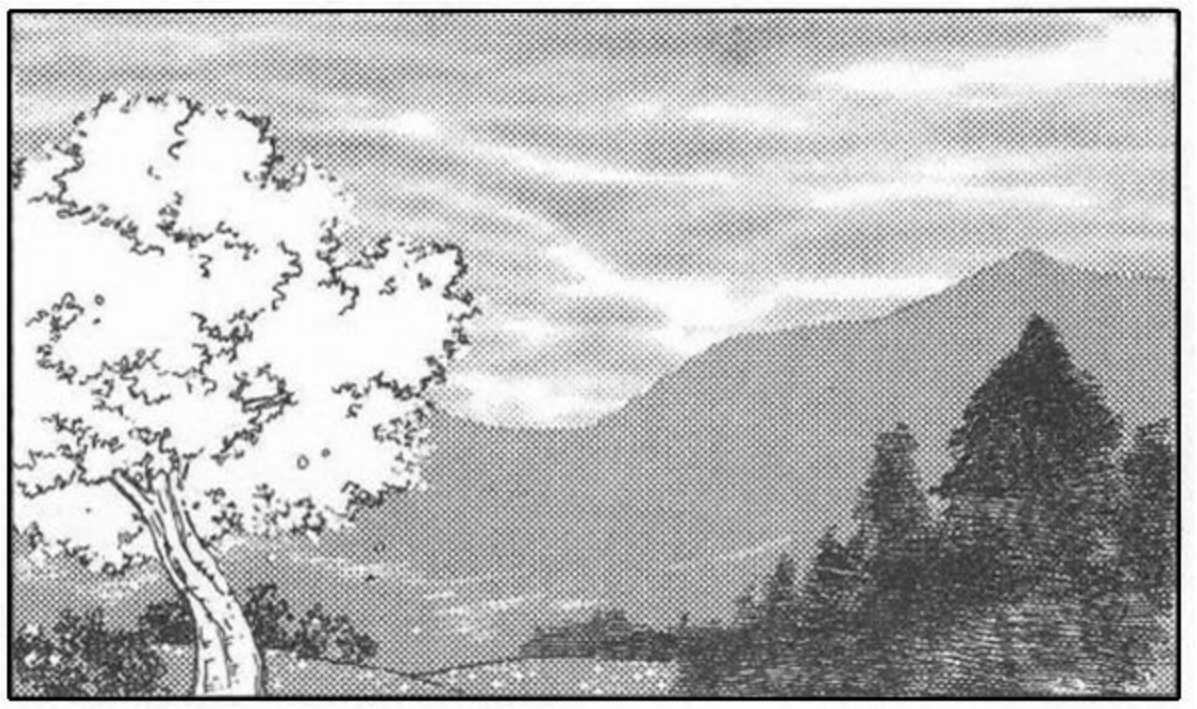
Four seasons of the mountain

When drawing mountain spirits, clearly draw the mountain.



Winter

The black-and-white monotone is the most important. Clouds are not drawn in. The withered trees are key in reinforcing the setting.

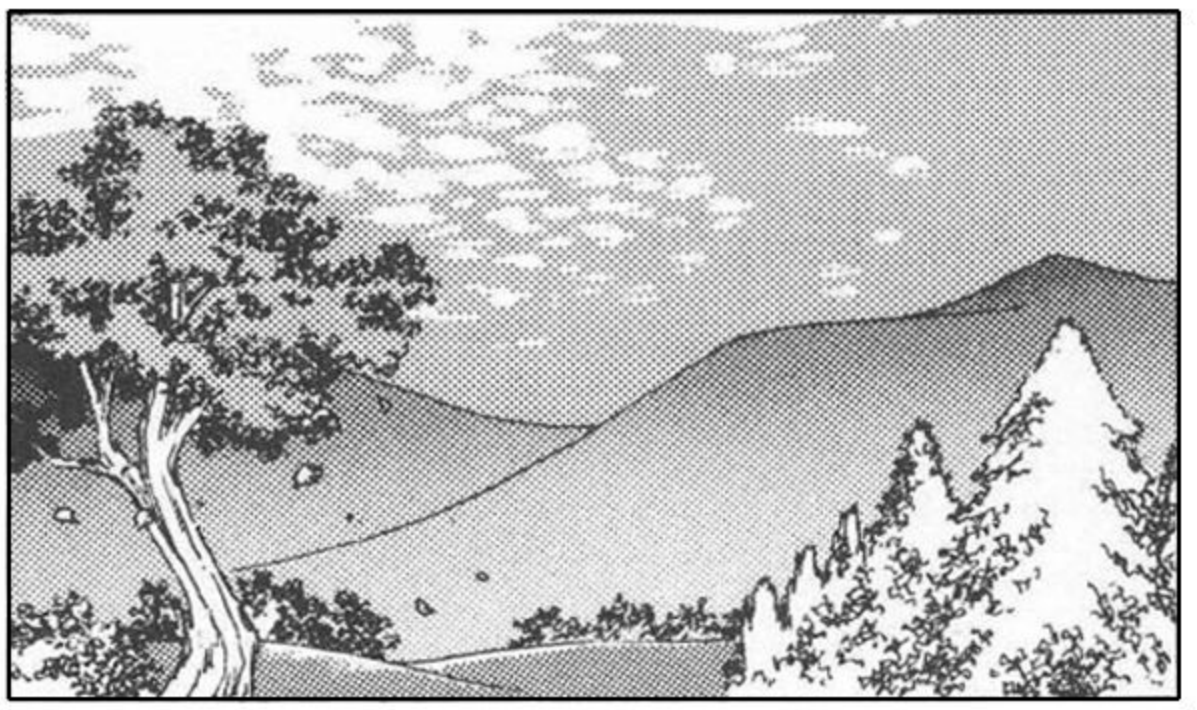


Spring

Don't draw the features of the mountain or the clouds, make them indistinct.

Summer

Use a dark tone for the sky to emphasize the whiteness of the clouds. Use full black for the trees to make them look robust.



Autumn

The sky is pale. Draw cirrocumulus clouds as well as withered leaves.

Tengu (Goblin)

Not exactly a mountain deity, but it is made out to be a mountain deity at times. Red-skinned, big-nosed, wearing a single-toothed tall, wooden sandals in the style of a mountain priest.

A fatsia leaf for a fan.

The mountain priest style as seen from behind.

The lips are thick.

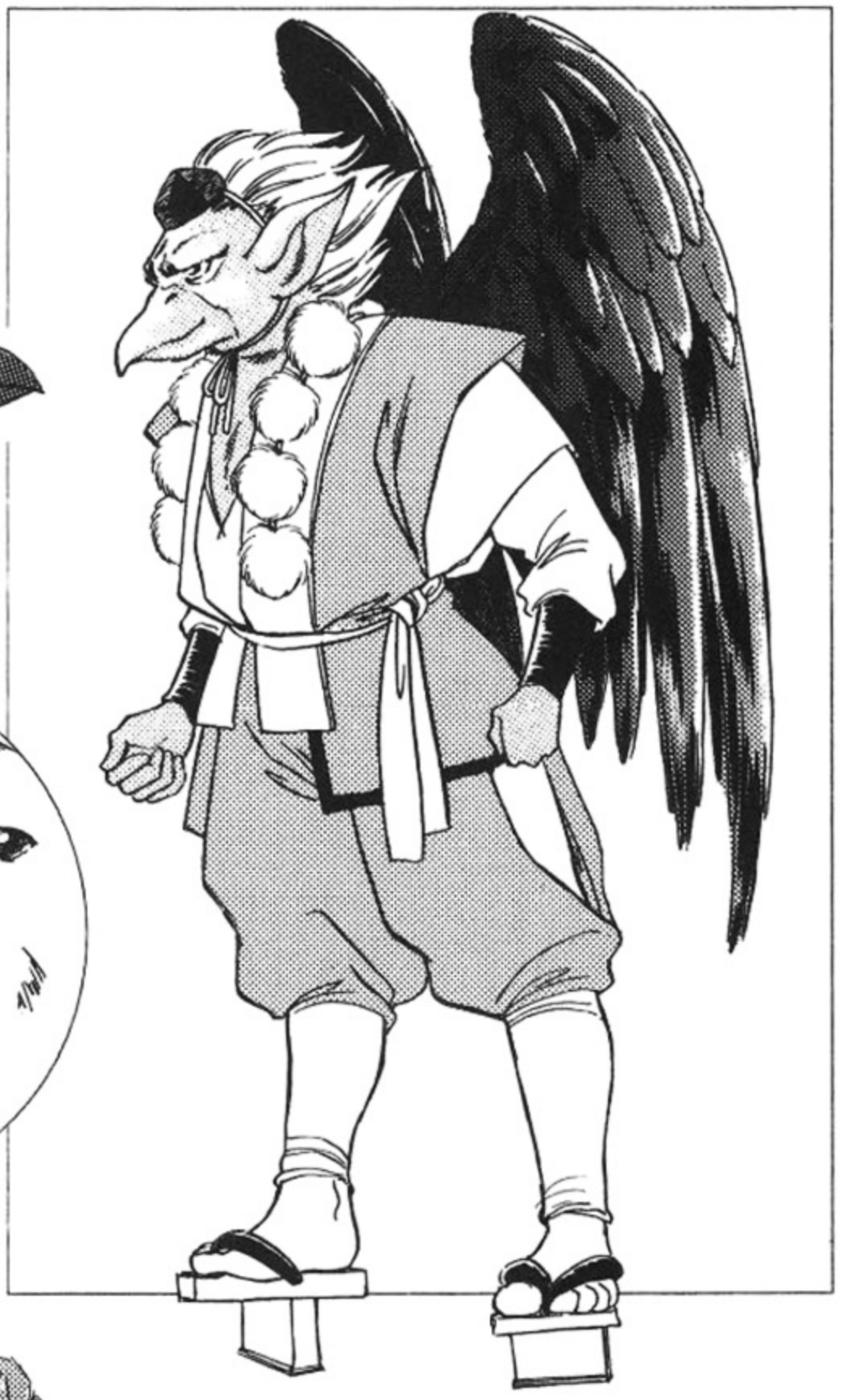
The face has deep features. With tone number 61, he looks to have a red skin.

There is no rule for the length of the nose.

Crow Tengu

Tengu's follower. It has the face and the wings of a crow. Like Tengu, it pretty much has the same style as a mountain priest.

Depending on the difference in size of the beak, there are two kinds of crows.



Crow's Feather

Full black and gradation.

A black feather has white, thin lines added.

❶ Make the shape.

❷ With a brush pen add the flow of the feathers.

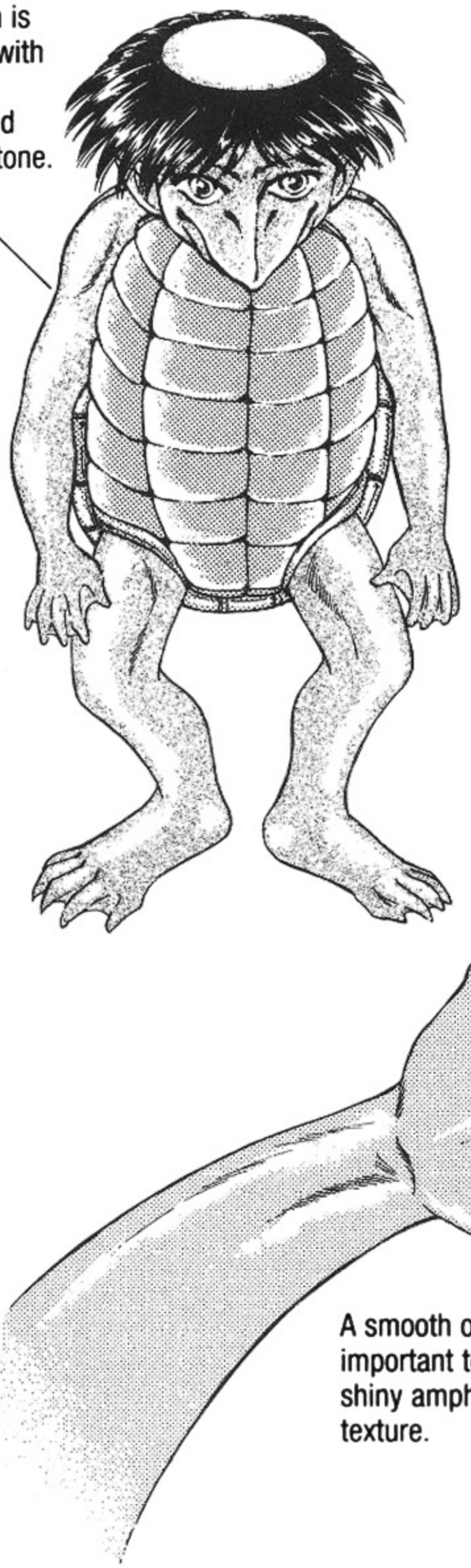
❸ Add the gradation and shave.

Water Creatures

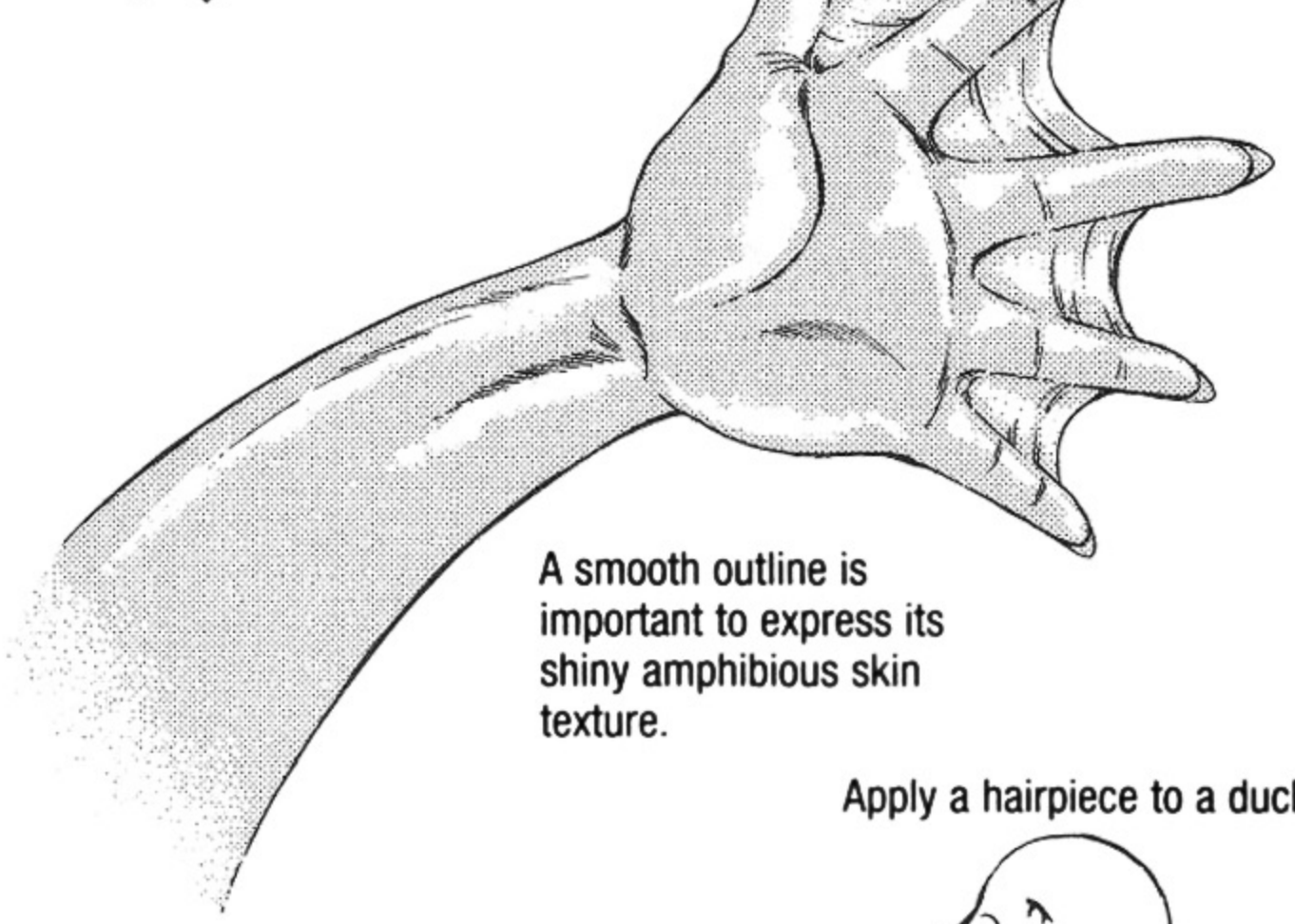
Kappa

It is said it has a dish for a head, a shell, a bill, and flippers, and its entire body is green, and it likes Sumo.

The skin is treated with sand-patterned shaved tone.



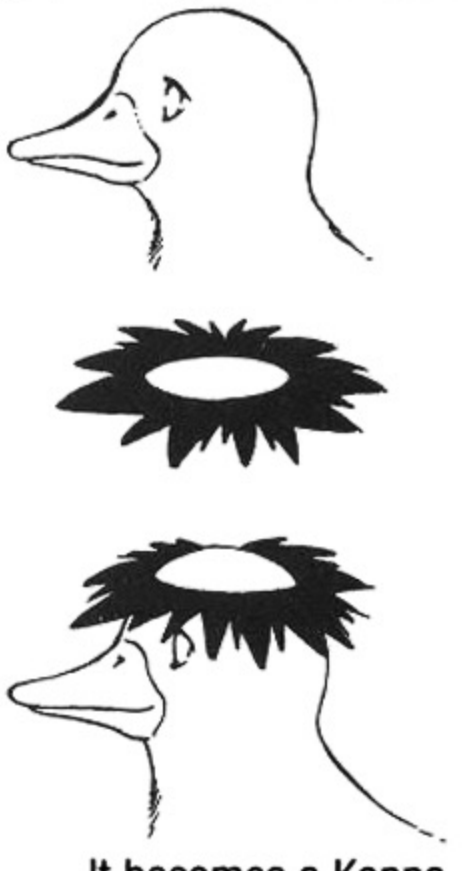
The shape from behind.



A smooth outline is important to express its shiny amphibious skin texture.

The Kappa's mouth.

Apply a hairpiece to a duck.

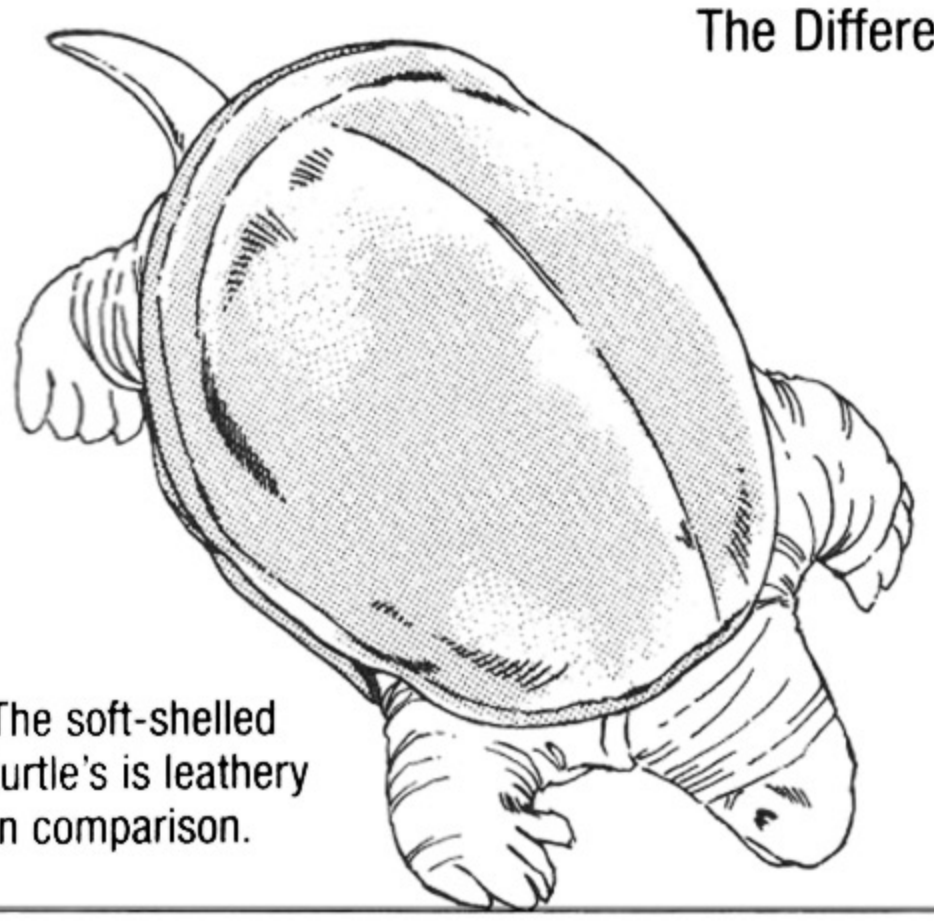


The mouth of a frog shut tight.

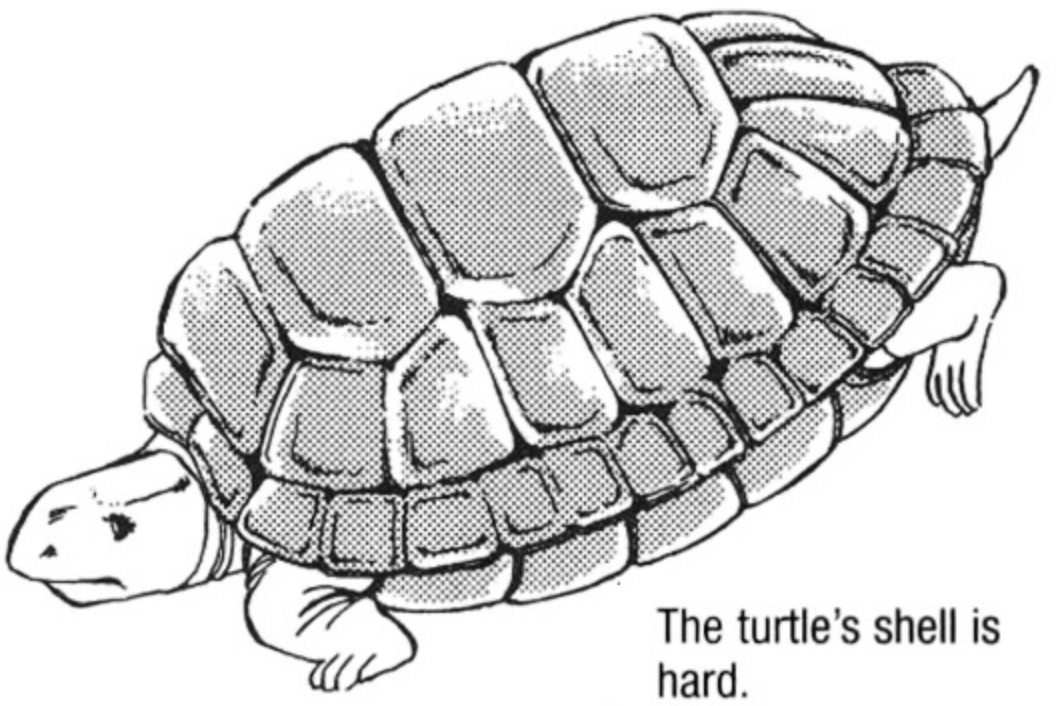
It becomes a Kappa.

It has a waterfowl type of bill.

The Difference in Shells



The soft-shelled turtle's is leathery in comparison.

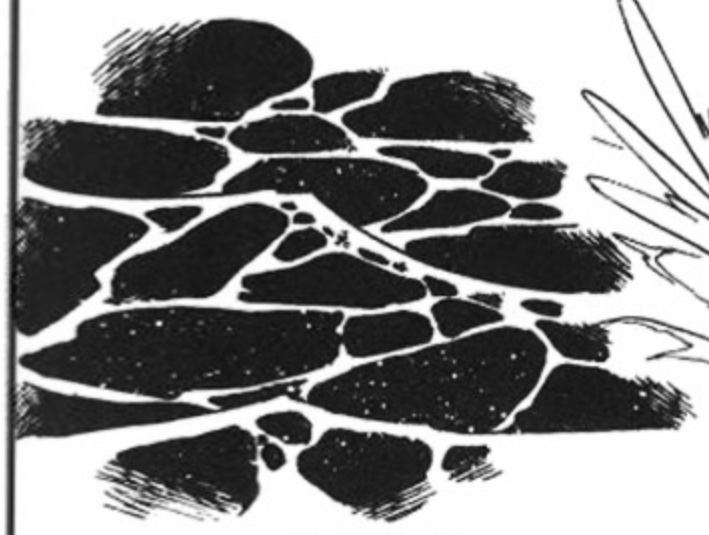


The turtle's shell is hard.

Mermaid

Sea Goblin

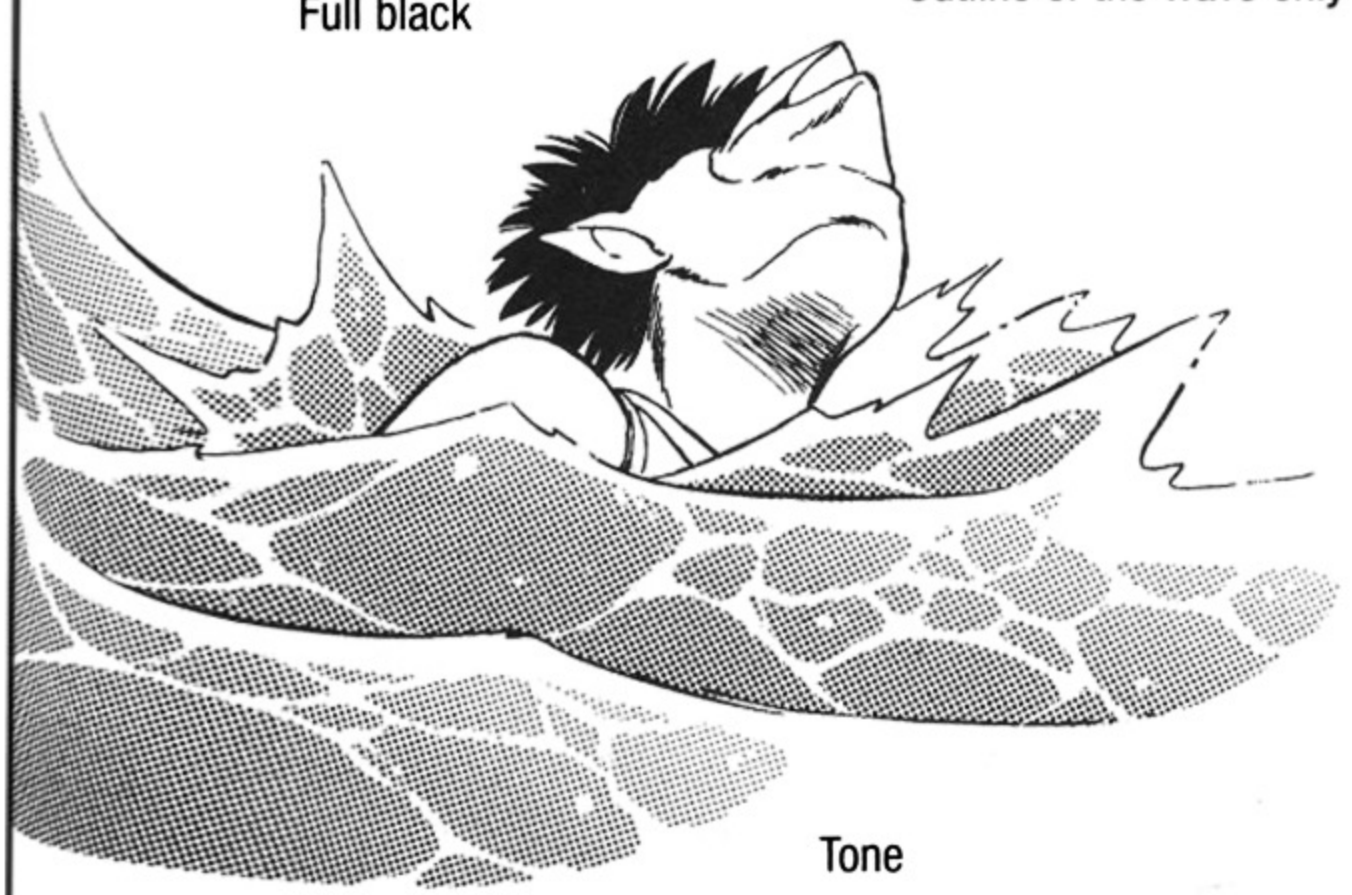
Different Ways to Express Waves



Full black

Outline of the wave only

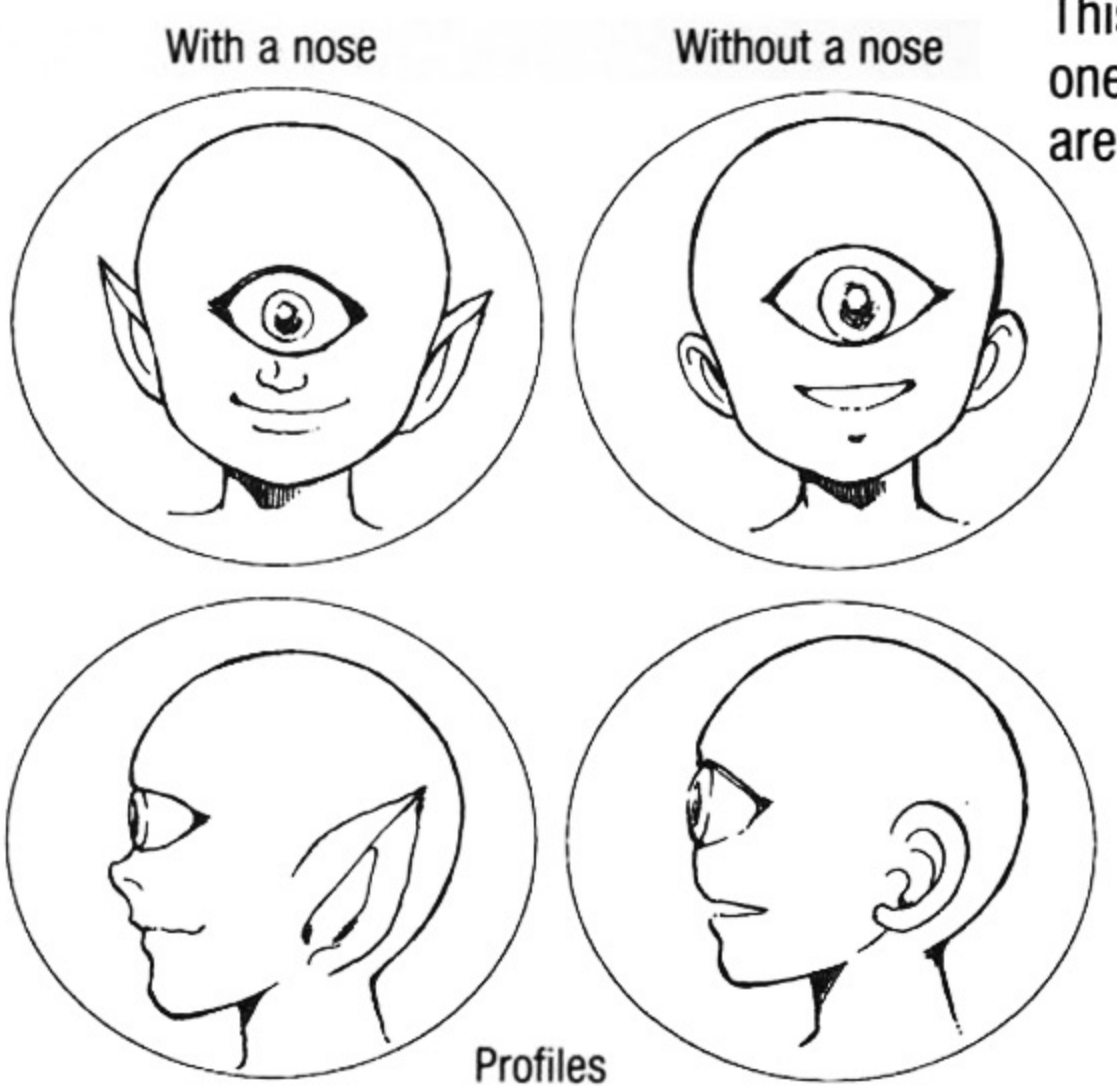
Using lines only

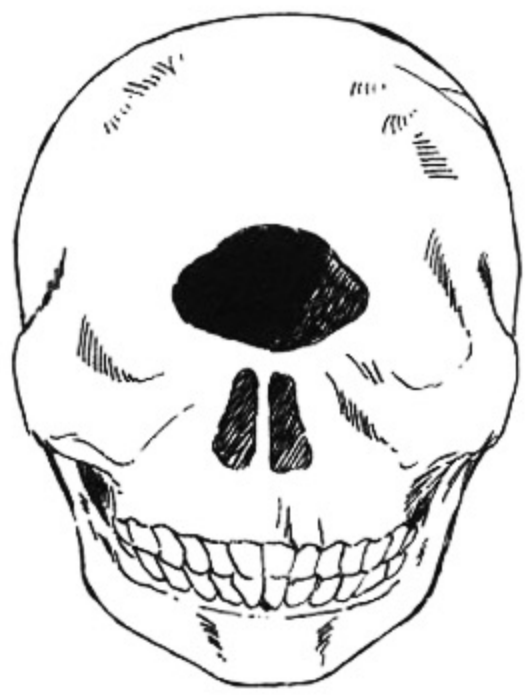


Tone

Pen lines

Village Creatures





The sketch of the skull.

One-Eyed Young Monk

This is just one example of many different kinds of one-eyed creatures. One-eyed creatures like this are commonly drawn in a young monk's robe.

Zashikiwarashi

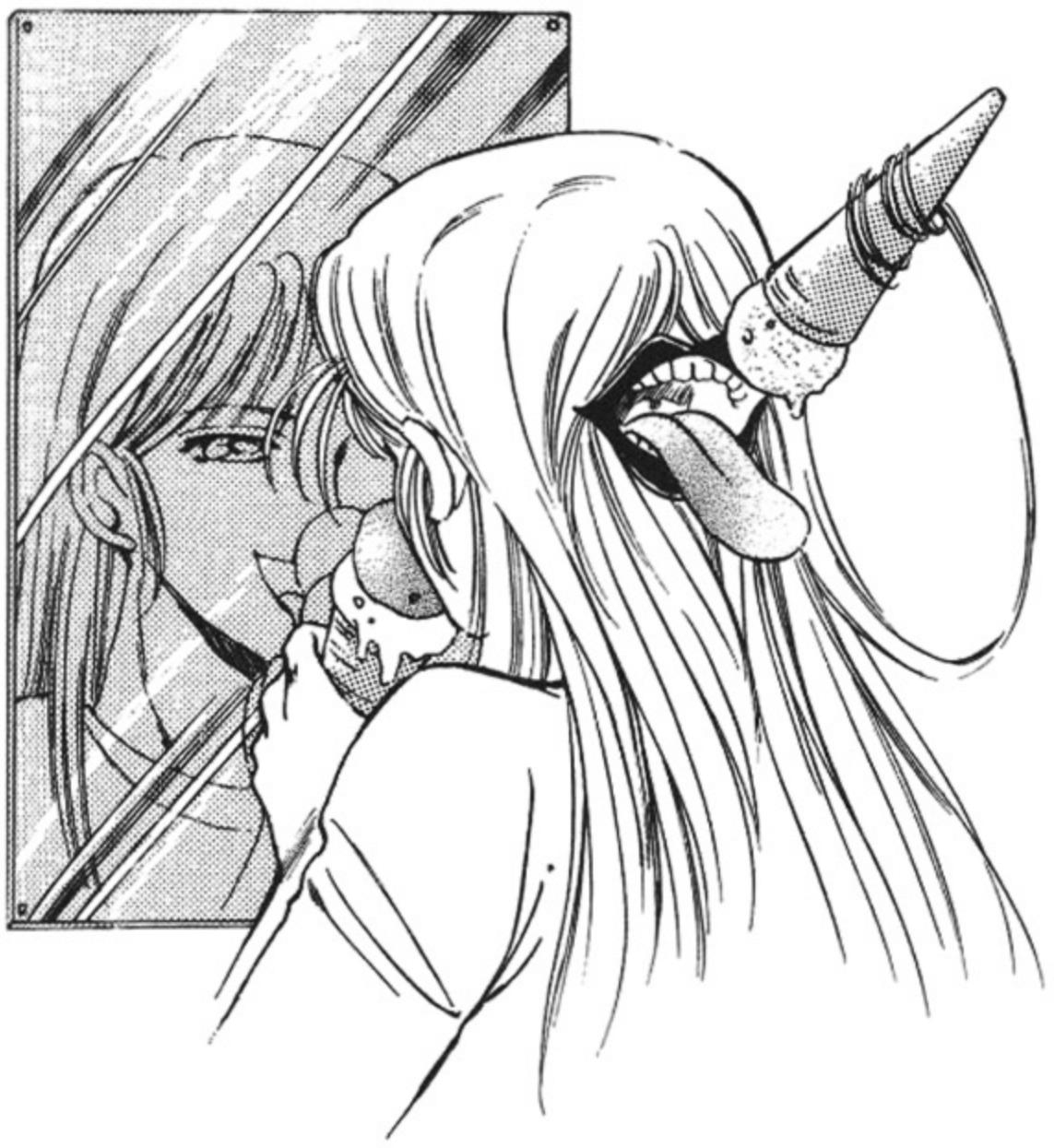
With just the cheeks red, there is no apparent difference from a typical child. In order to bring about a childish look, maintain the head to body ratio between 1:3 and 1:5.

Pictures or stories about one-eyed creatures with hair are very rare in Japan. Notice how adding eyelashes gives a girlish appearance.

The young priest's wardrobe is a kimono and a hakama.

Double-Mouthed Girl

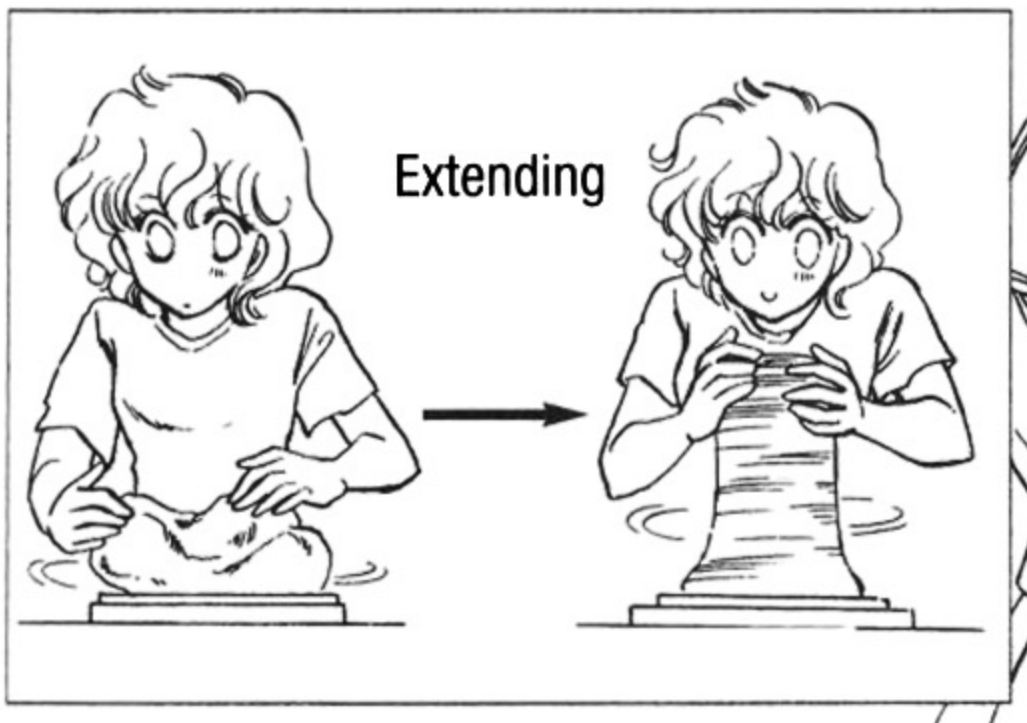
A bit of a glutton, this female creature has a mouth at the back of the head as well. The strands of hair also serve in the place of hands.



The compositional sketch for the skull of the double-mouthed girl.

Long-necked Monster

Though it is common for the neck to extend with an even thickness, you can also make the neck thinner as it is drawn out.



Wolfman

During a full moon, its body goes through metamorphosis and turns into a half-beast-half-man creature. It is called Jinrou (Japanese) or werewolf. It is common for only certain parts to change while the rest remains human, or instead of a half transformation, a change into a full wolf.

The hair spurts along the lines of the bone. In order to differentiate it from a typical animal, draw the raised hair so that it looks like a bristle.

Upright human-type

Upright dog-type

Making sure your wolfman does not turn into a dog-man.

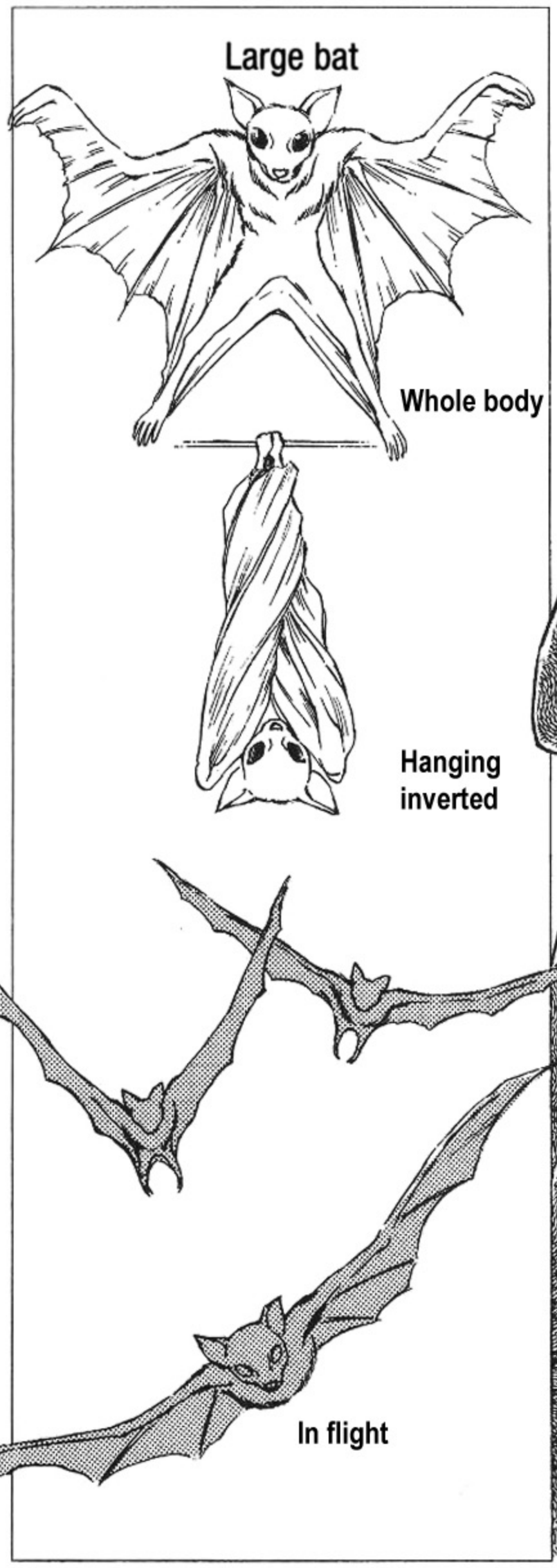
The silhouette of the Siberian Husky is the closest to that of the wolf.

Broader shoulders and longer faces are characteristic of a wolf.

Vampires

A blood-sucking, undead creature. It is weakened by a cross, garlic and sun light, and sleeps in a coffin during the day. It is said that driving a stake through its chest will turn it to ash, destroying it. It can turn itself into a bat.

Adding tone to the eyes makes them look bloodshot.

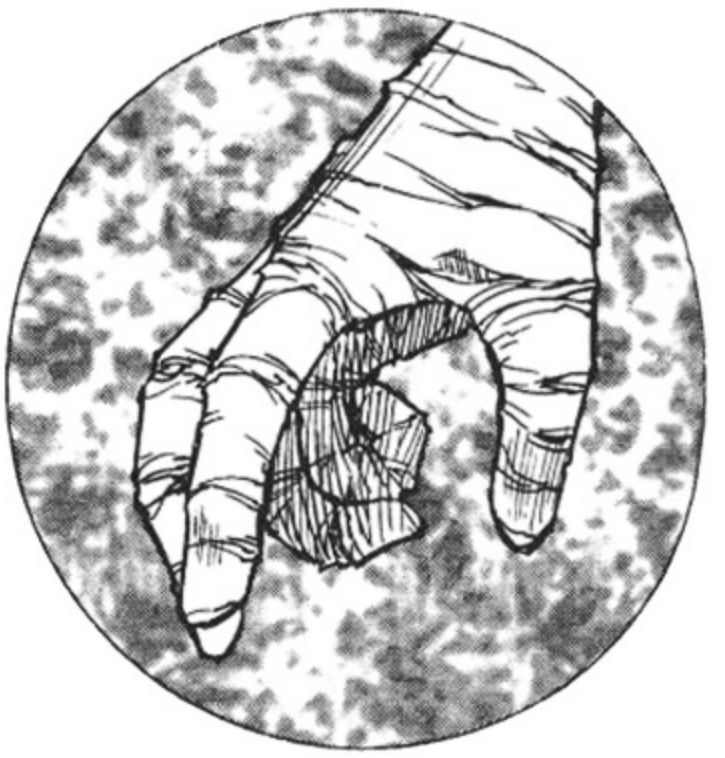


Dracula, who has since become a representative of vampires, is a count. Draw him in a tuxedo and a cloak to preserve his aristocratic nature.

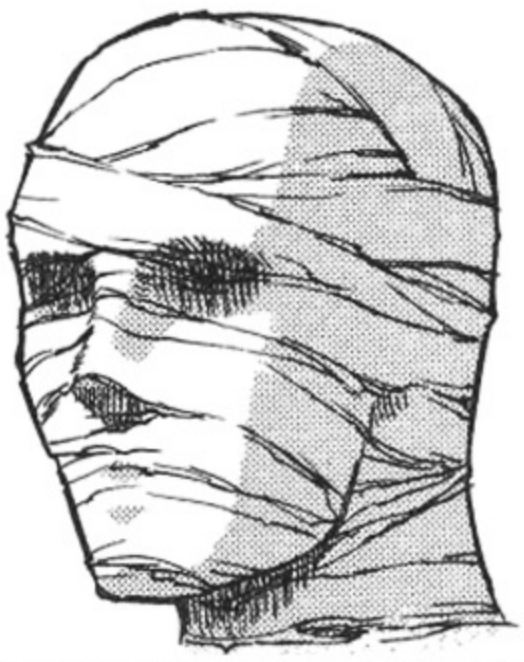
Movie Creatures

Mummies

Buried in Egypt's pyramids, this ancient creature comes back to life. For the most part, it cannot be killed. Draw the entire body wrapped up in bandage.



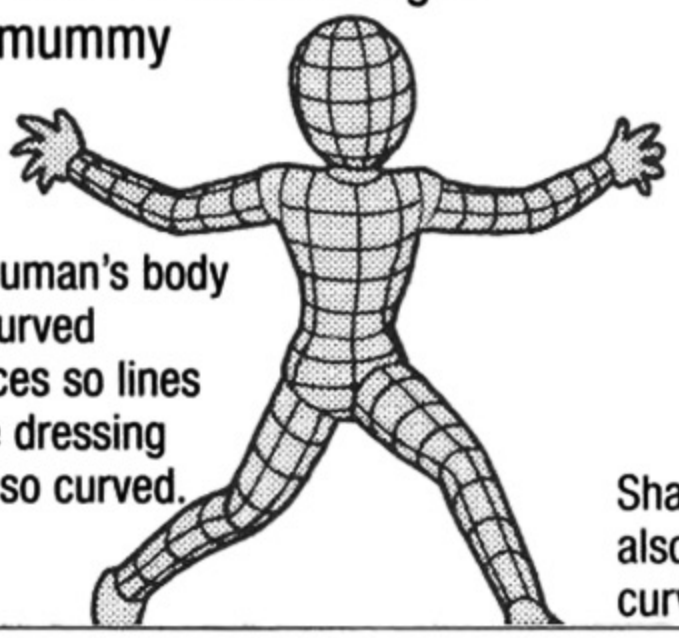
The mummy is wrapped up in thick linen. Having died thousands of years ago, the fabric is old and in tatters.



The face cannot be clearly distinguished. Use the contours of the head to emphasize the features.

For a cartoony feel, add eyes onto the fabric.

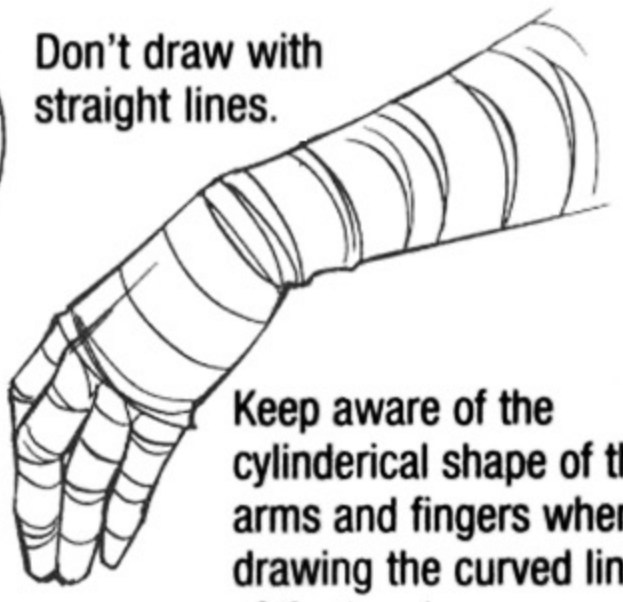
How to draw the bandages of a mummy



The human's body has curved surfaces so lines of the dressing are also curved.

Shadow lines are also drawn curved.

Don't draw with straight lines.



Keep aware of the cylinderical shape of the arms and fingers when drawing the curved lines of the bandage.

Frankenstein

Assembled from parts of different corpses, he is brought to life by an accidental bolt of lightening. Frankenstein is, in fact, the name of the professor who made the monster. It is called "Monster" and doesn't have a name.

In the original story, a single corpse wasn't used. Instead, body parts were gathered from different corpses thereby making it a patchwork design.

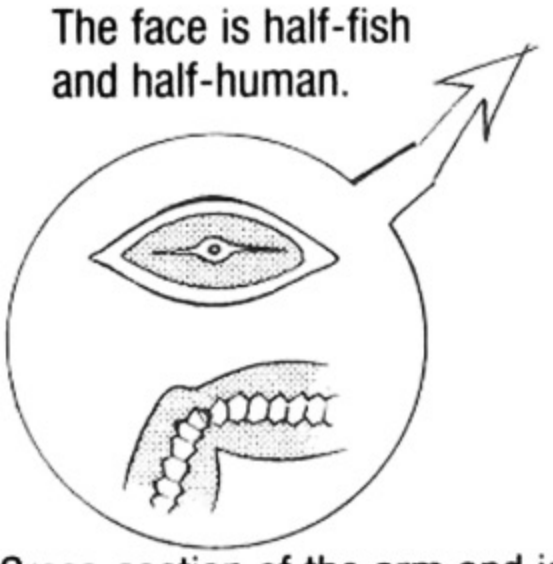
The height is more than 2 meters (6.6 ft.). The hands and feet should be drawn 50% larger than normal.

Half-Fish Man

Based on a movie, it is another human race that evolved from a fish.

Doctor Frankenstein

The face is half-fish and half-human.



Cross-section of the arm and joint (Example of a fish's skeleton)

Ogres and Demons

Ogres

Horns and fangs are trademark features of an ogre. According to one legend, it is said that the ogre is a mixture of an Indian lion, a cow, and a person. Ogres with superhuman strength, such as flying and Herculean strength, are commonly drawn with a lot of muscles.

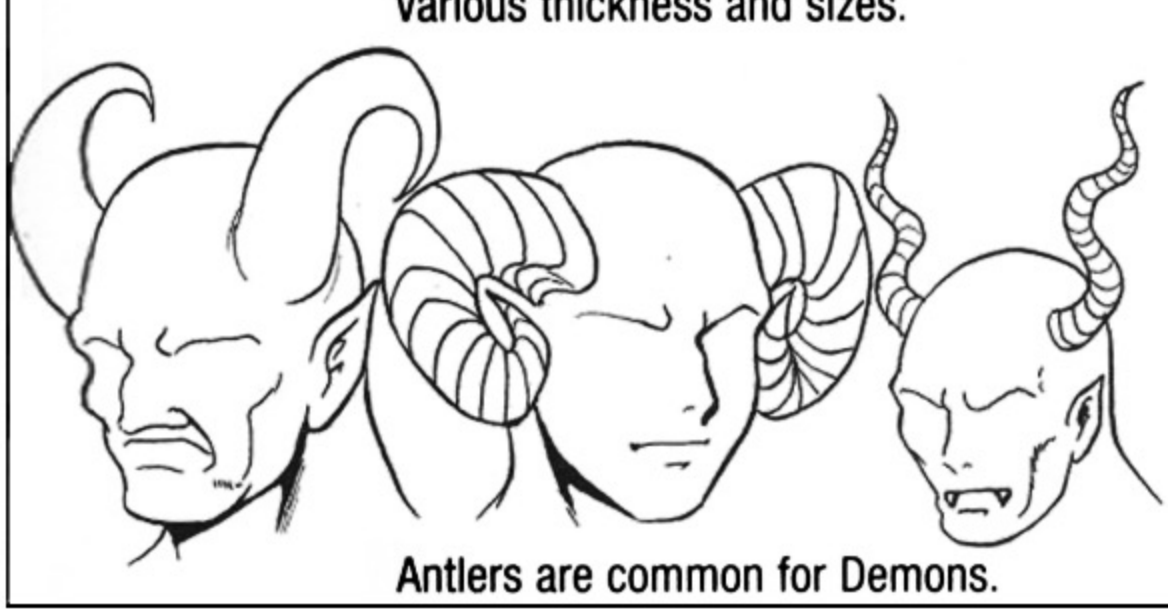
Ogres tend to be depicted like this in ancient Japanese hell-scrolls.

The hand is bony and rugged, making it seem strong.

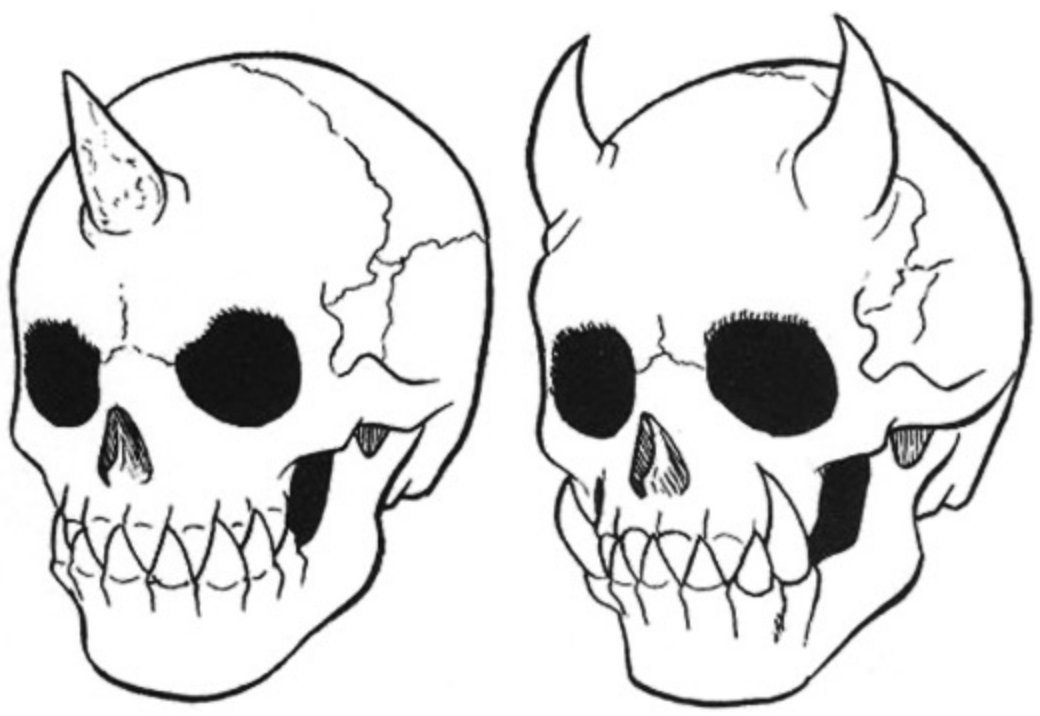
Horns pointing straight up.

Horns pointing forward.

Various thickness and sizes.

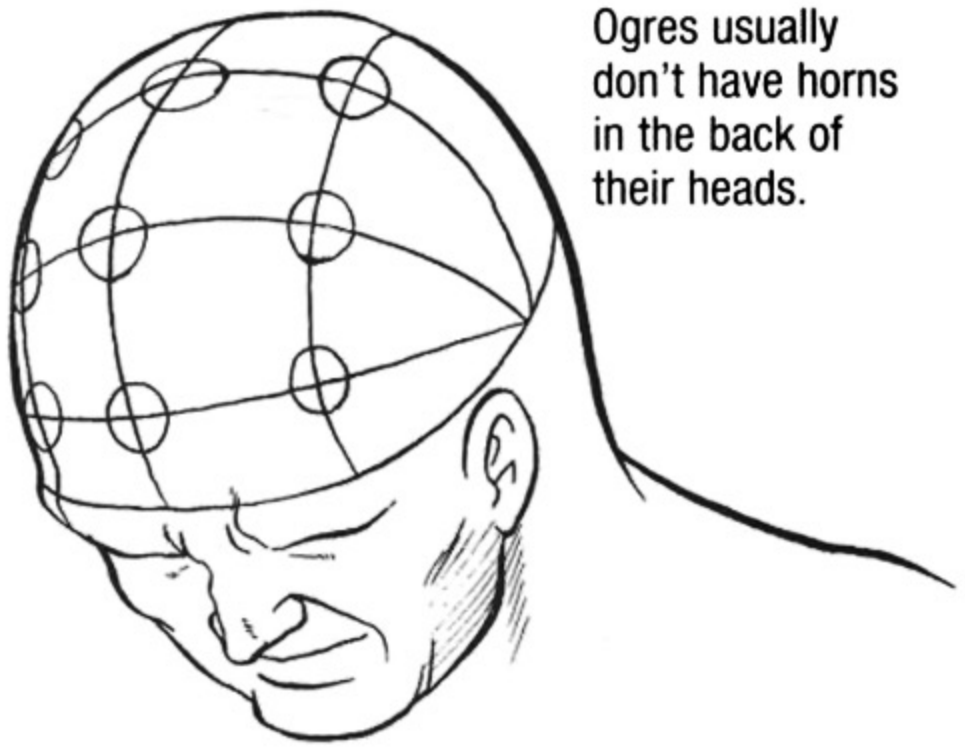


Antlers are common for Demons.

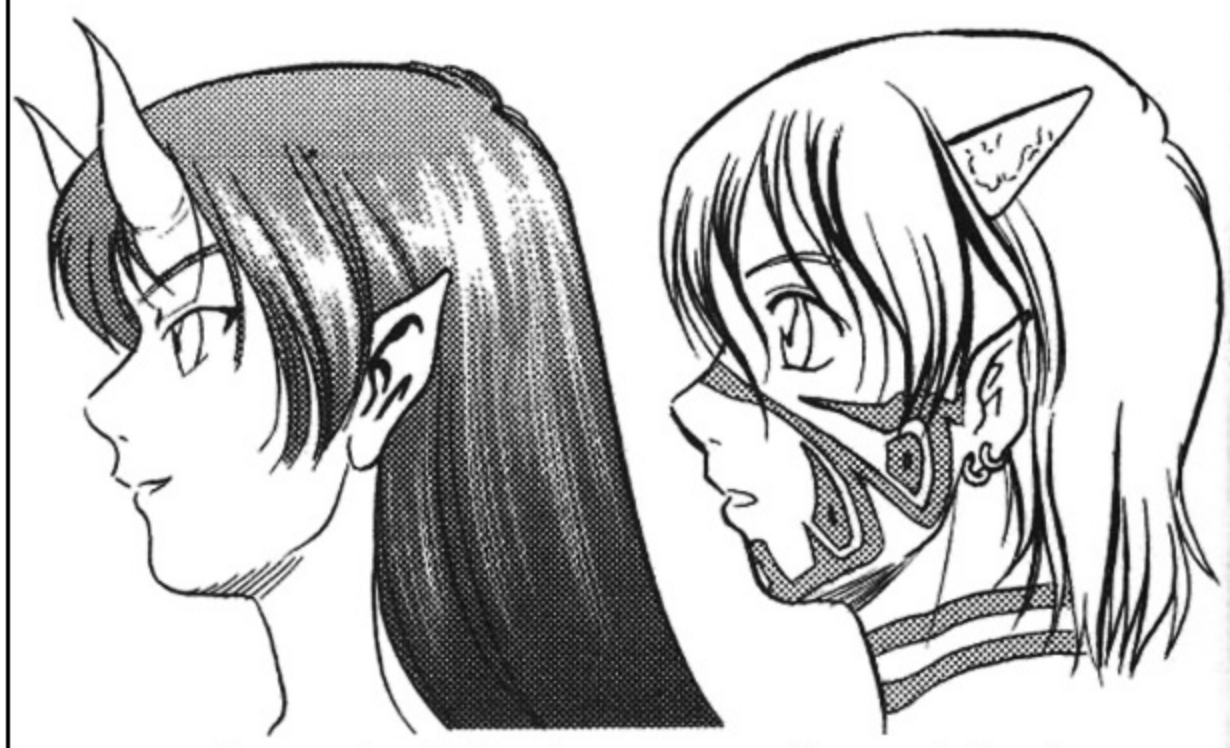


Compositional sketch for an ogre's skull.

The various locations to draw horns.

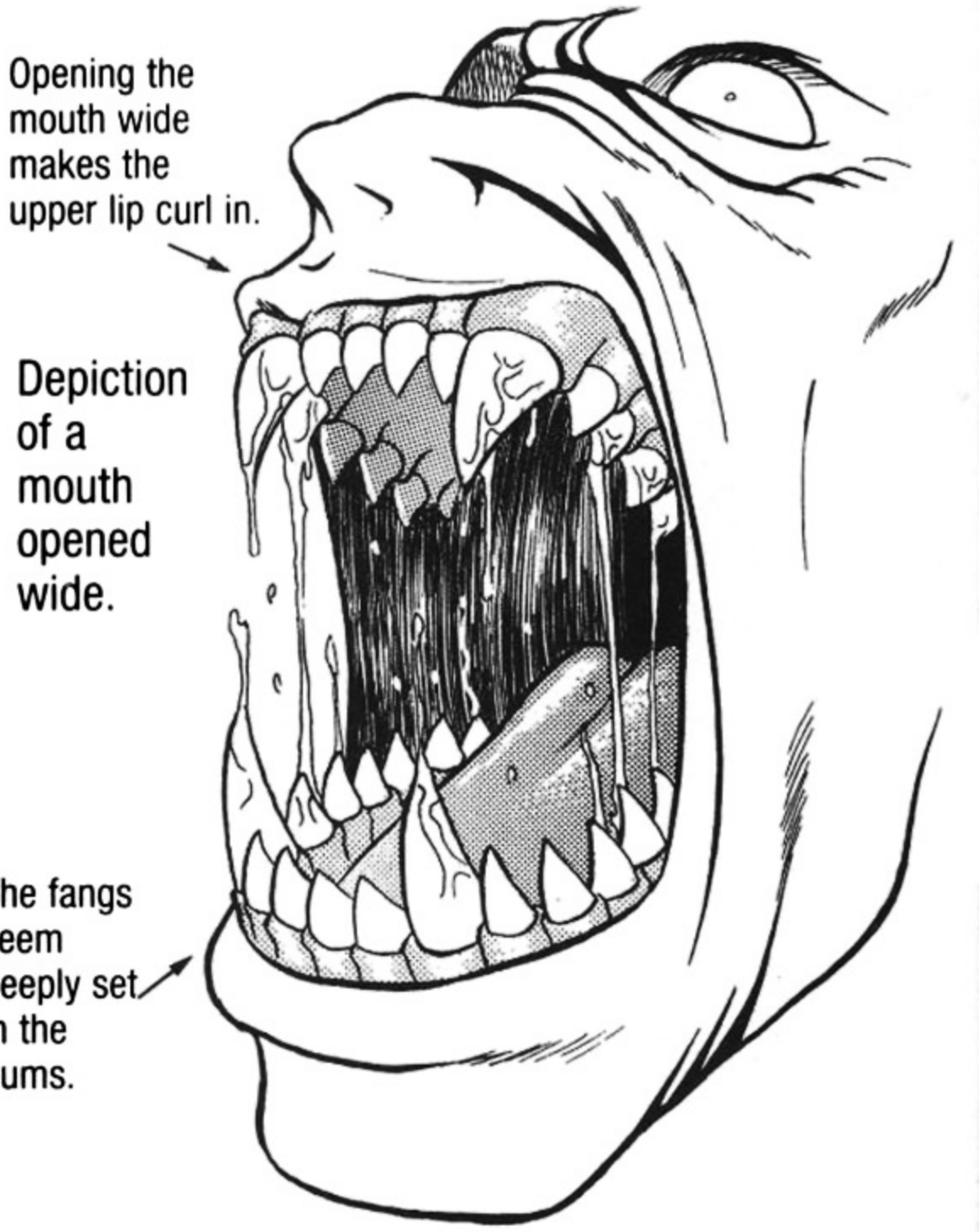


Ogres usually don't have horns in the back of their heads.



Forward-pointing horns.

Rear-pointing horns.



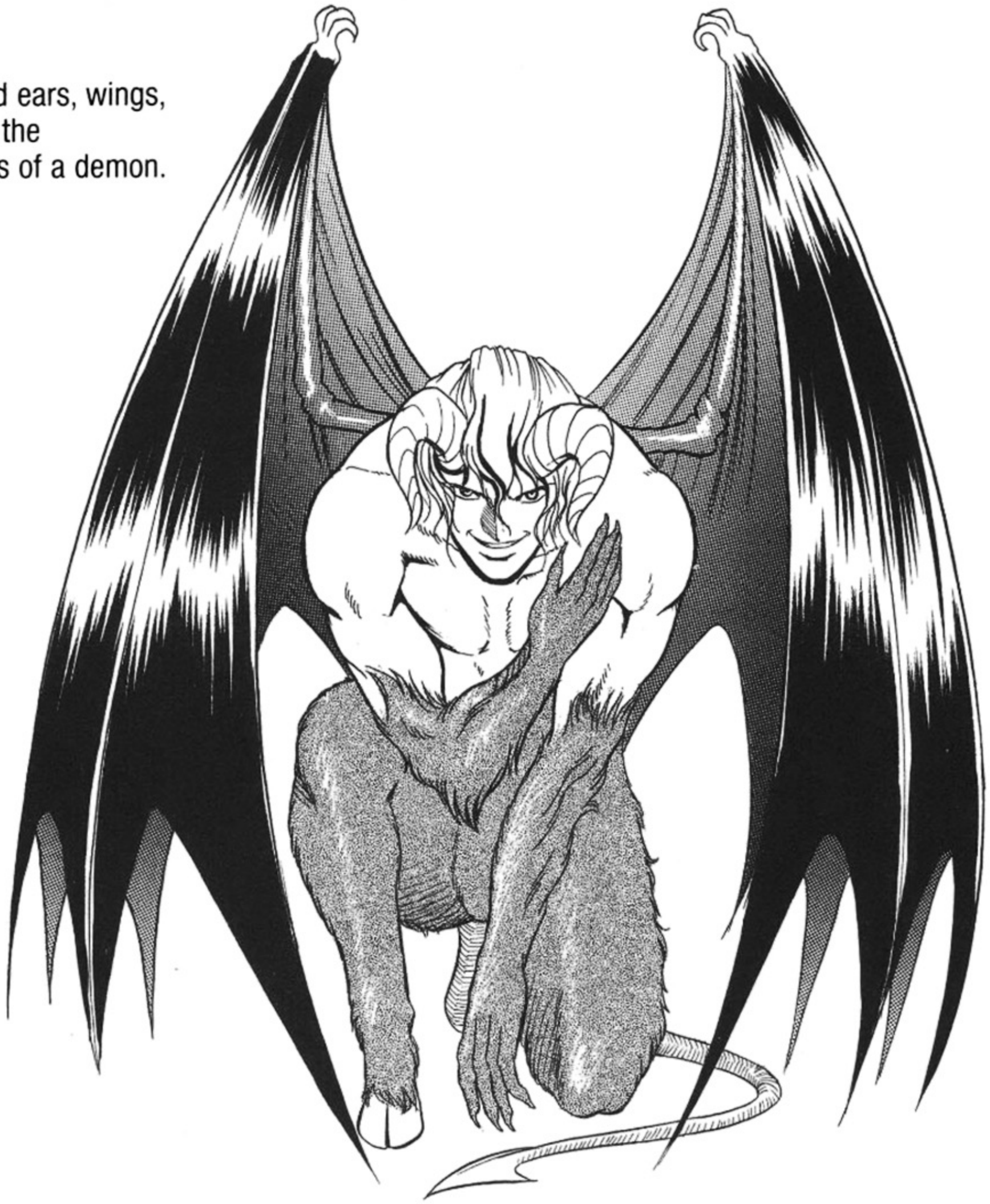
Opening the mouth wide makes the upper lip curl in.

Depiction of a mouth opened wide.

The fangs seem deeply set in the gums.

Demons

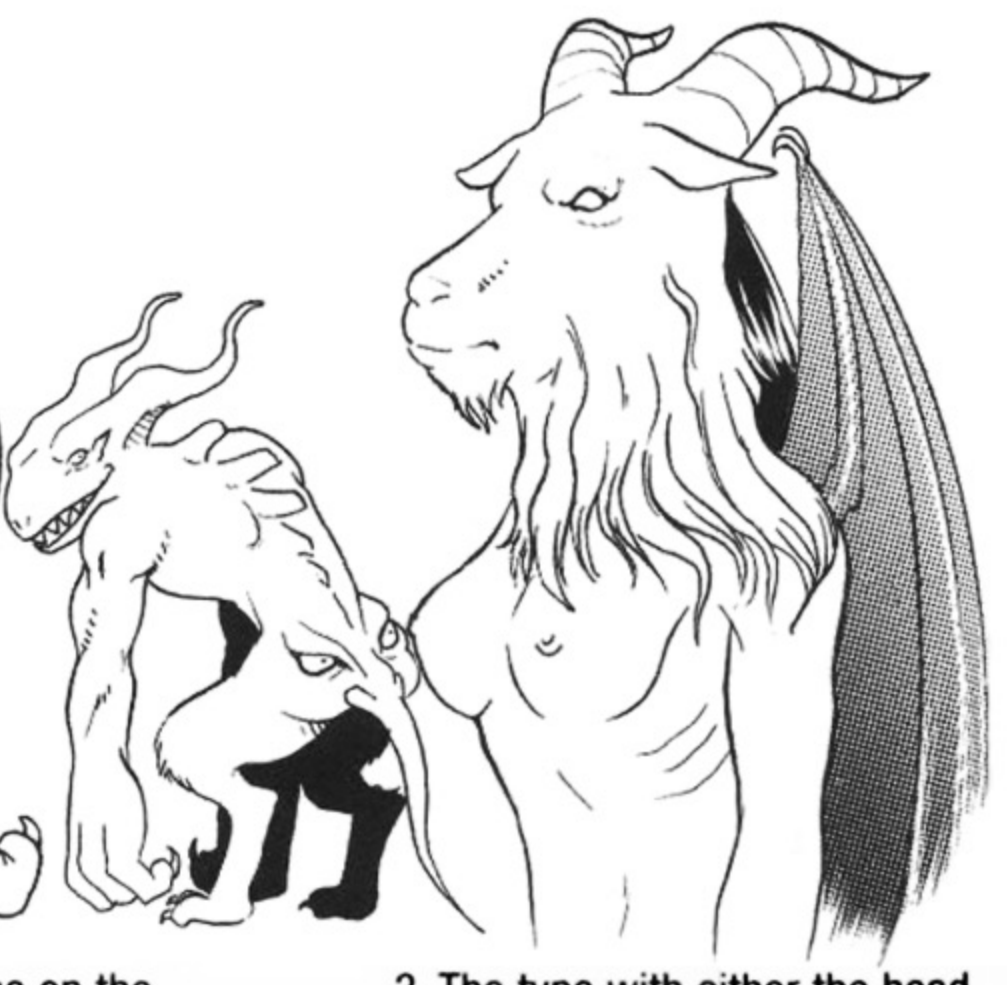
Horns, pointed ears, wings, and a tail are the characteristics of a demon.



There are three types of designs for a demon.

1. Human Type

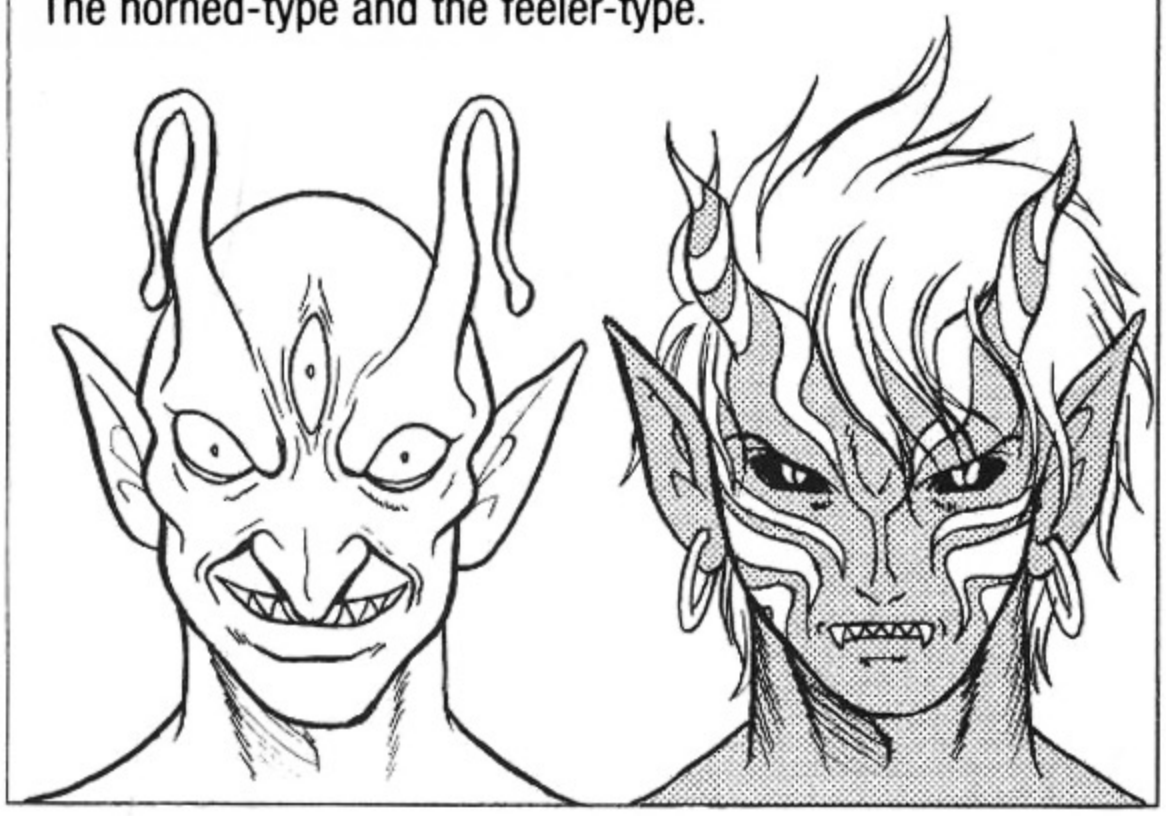
2. The type with another face on the body.

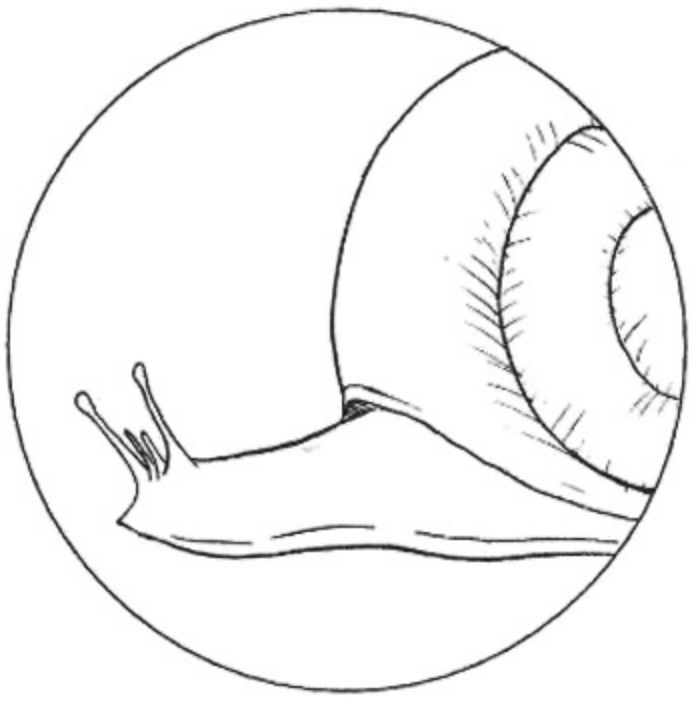


3. The type with either the head or body of an animal.

The profile of a representative demon

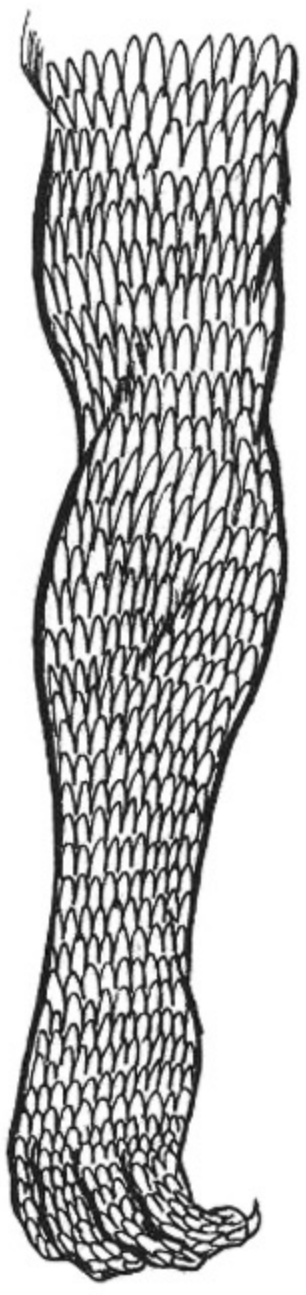
The horned-type and the feeler-type.





Use the eyes of a snail as a reference for the feelers.

A demon with hooves of a donkey or a horse.



Demons often have scales or rough, leathery skin.

The Differences between Ogres and Demons

Ogres are usually drawn either hulk-like with huge muscles or like a potbellied gremlin. Demons, on the other hand, are usually drawn with an ideal (human) body type.

Devil
Satan
Demon

Asura
Ogre

The demon has wings, a tail, and the hooves of a horse.

The ogre has neither tail nor wings.

The demon aims for the person's soul. It collects the corpse's nails and teeth.

There is a legend that ogres like to devour people.

The demon's enemies are gods, light, crosses, angels, clergymen, priests, and knights protected by gods and angels. Some demons are actually fallen angels and might be drawn with remnants of their angelic heritage.

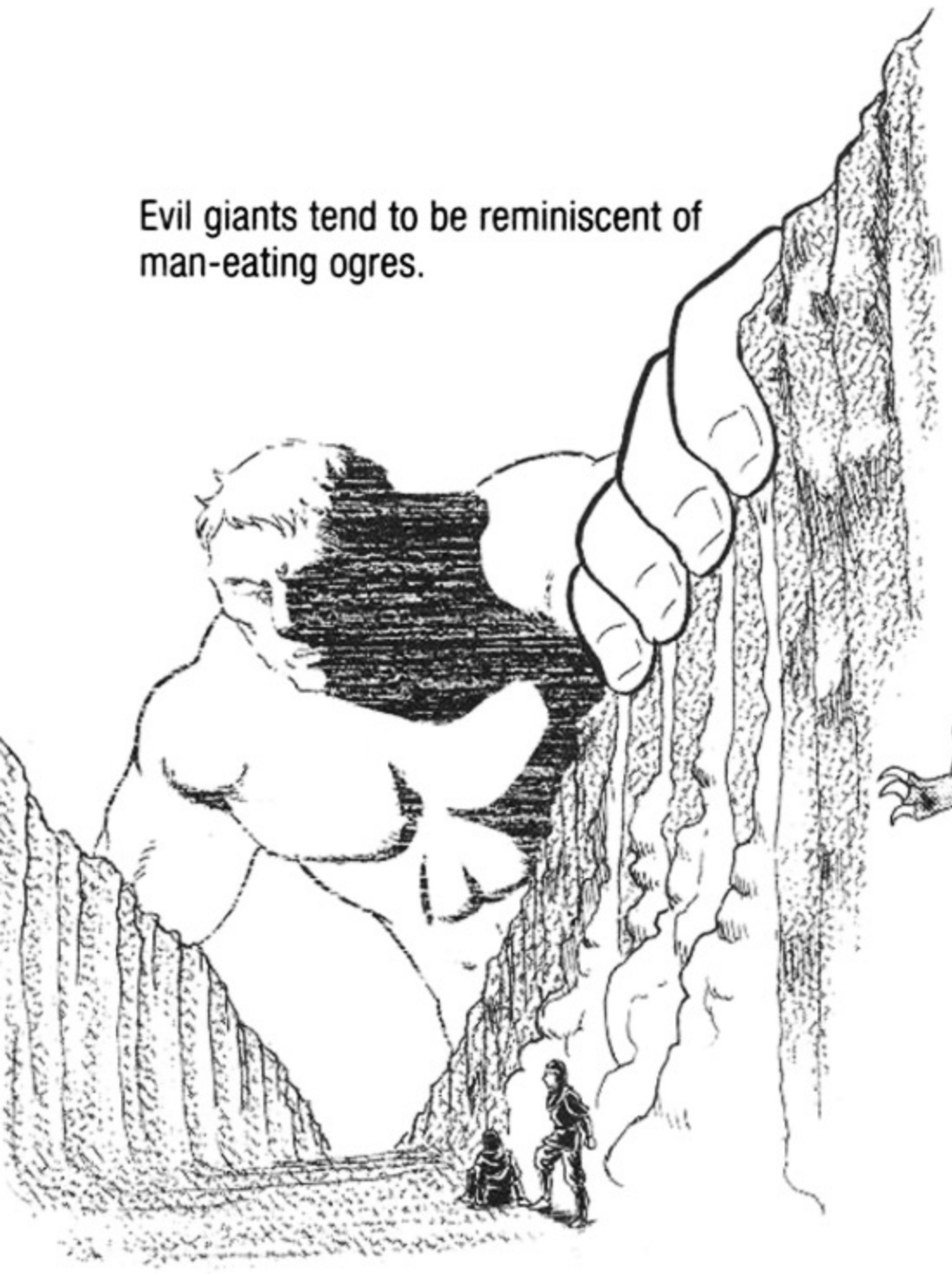
The ogre's enemy is the samurai and a great priest.

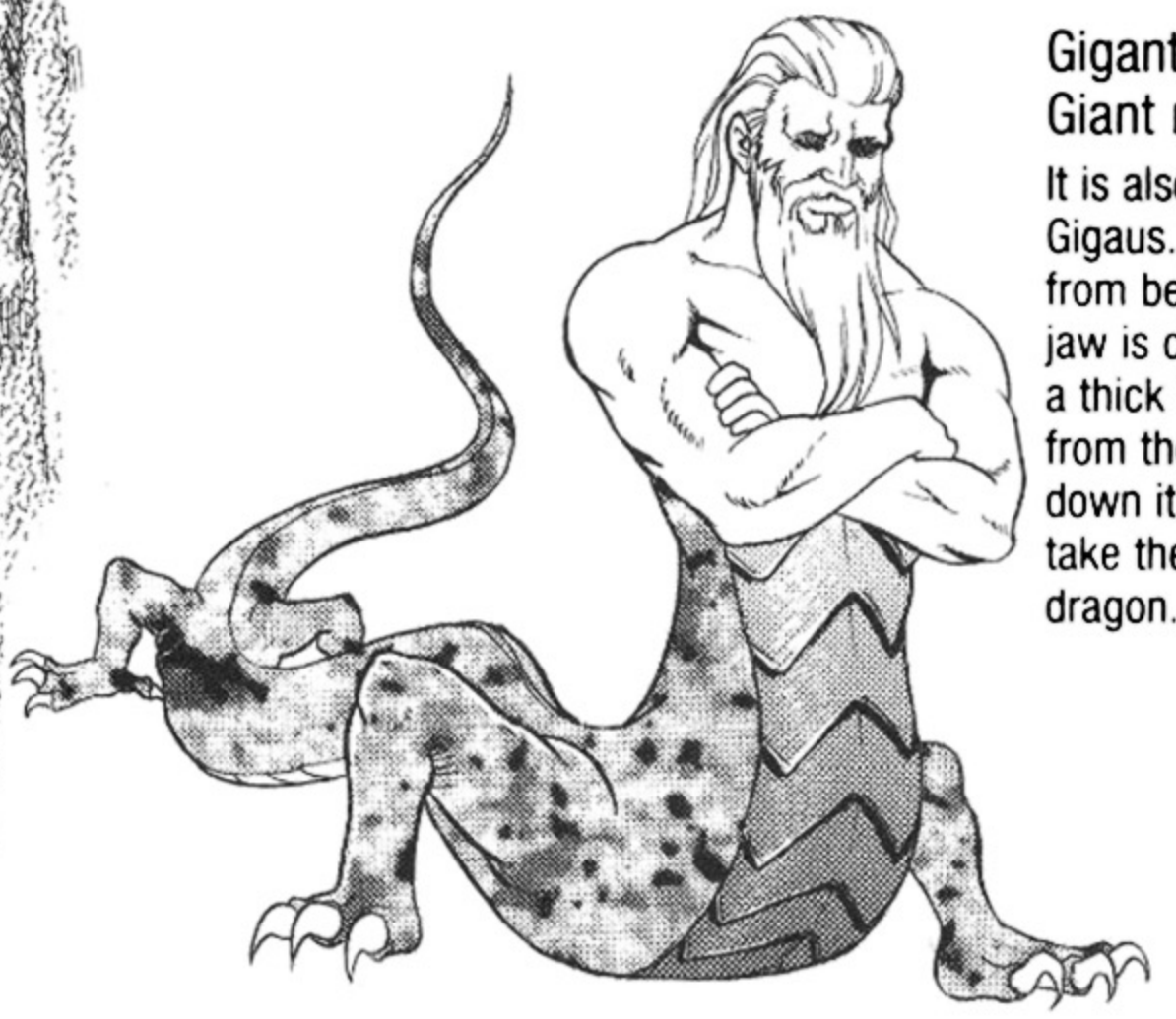
Giants and Dwarfs

Giants

In Japan and China, Daidarabocchi and Banko were merely giants possessing no other special powers. On the other hand, in Greek and Northern European mythology, titans were claimed to be powerful enemies of the gods with a cruel nature.

Evil giants tend to be reminiscent of man-eating ogres.

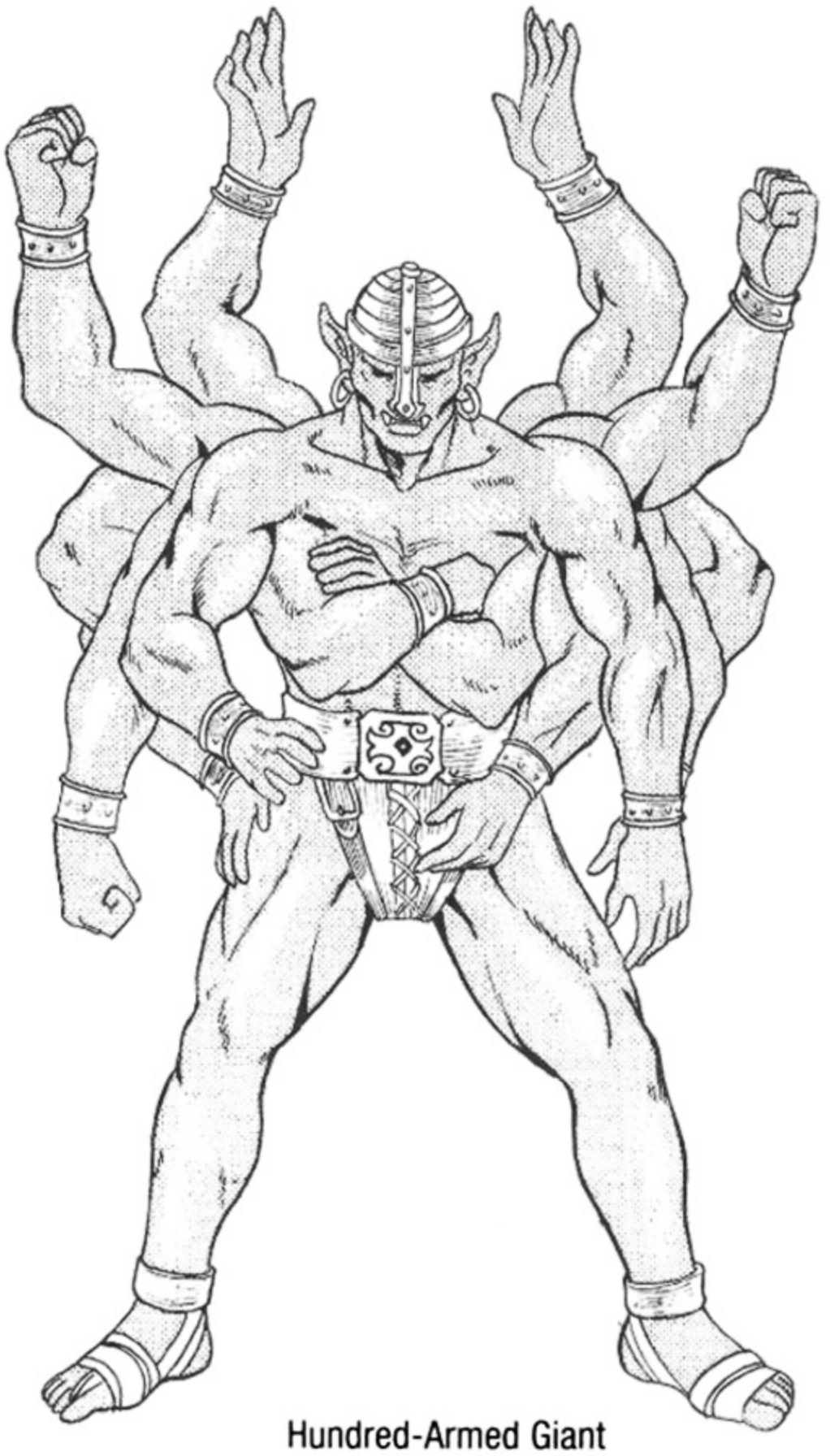




Gigantes
Giant race

It is also called Gigaus. The face from below the jaw is covered in a thick beard, and from the hips down it may also take the form of a dragon.

Cyclops—One-Eyed, Man-Eating Giant



Hundred-Armed Giant

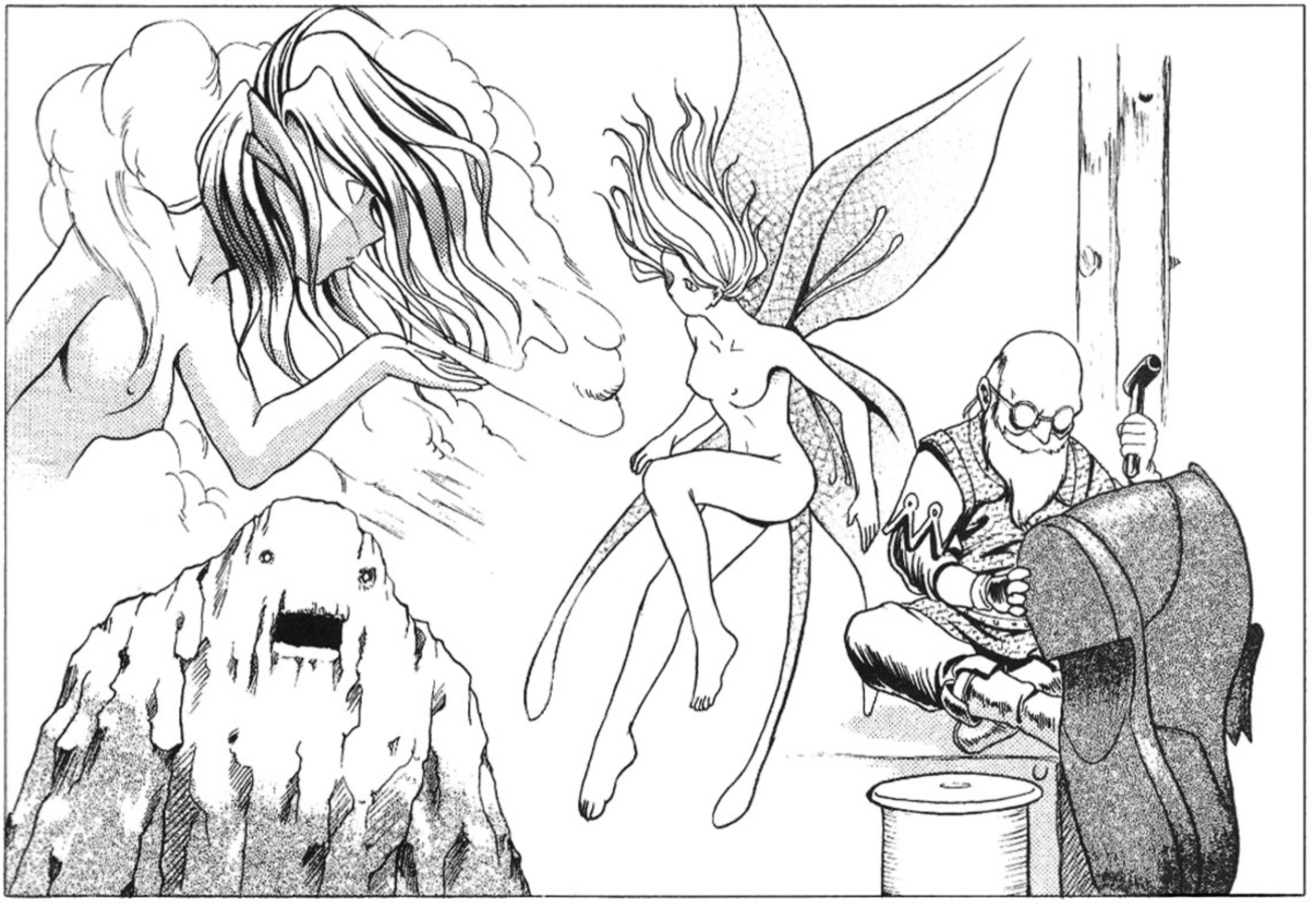
Dwarfs In Japan, the Tsuchigumo and the Ainu Korobokkuru are well-known. European fairies range from 5 or 6 centimeters tall to full adult size.

The Seven Dwarfs

The seven dwarfs in Snow White are one clan of fairies.

It is common to demonstrate the dwarf's size with surrounding scenery but drawing the proportions of the head to the body as 1:3 is also used to make them seem small.

Other Spirits and Fairies



Numerous fairy lores exist in England, France, and Ireland. They are said to dwell in almost everything including plants, flowers, rocks, and even winds.

The Spirits of the Four Elements

The four elements consist of the earth, water, fire, and wind. These spirits are controllers of their element and their appearance is symbolic of the element they control.

Earth Spirit (Kobold)

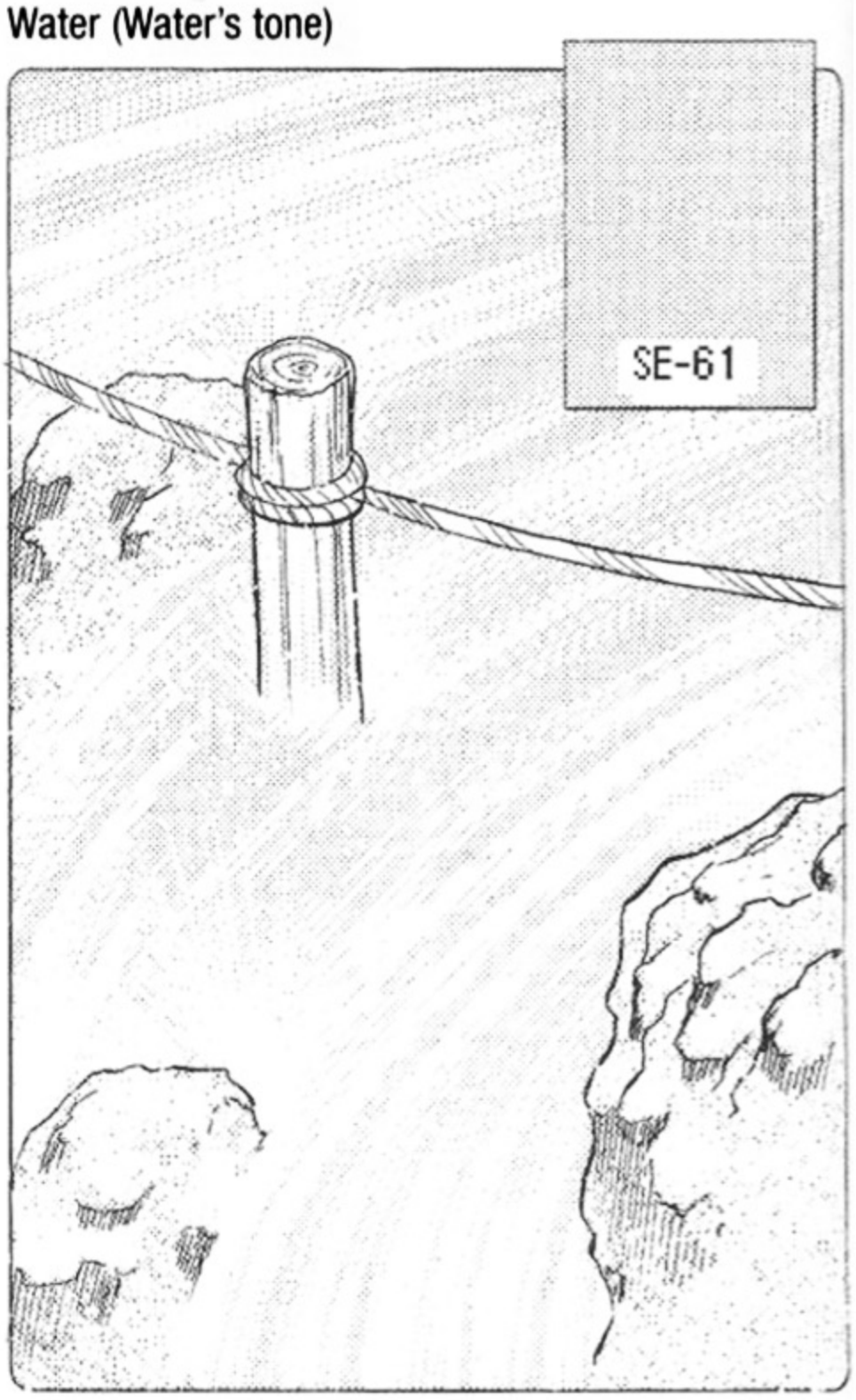
Also known as a gnome, it is the spirit of earth. It is masculine in nature and appears as an entire clan if not a clan leader. Skilled at craft and metal work, it is said to have ash- and earth-colored skin.

Ground's Surface (Ground's tone)

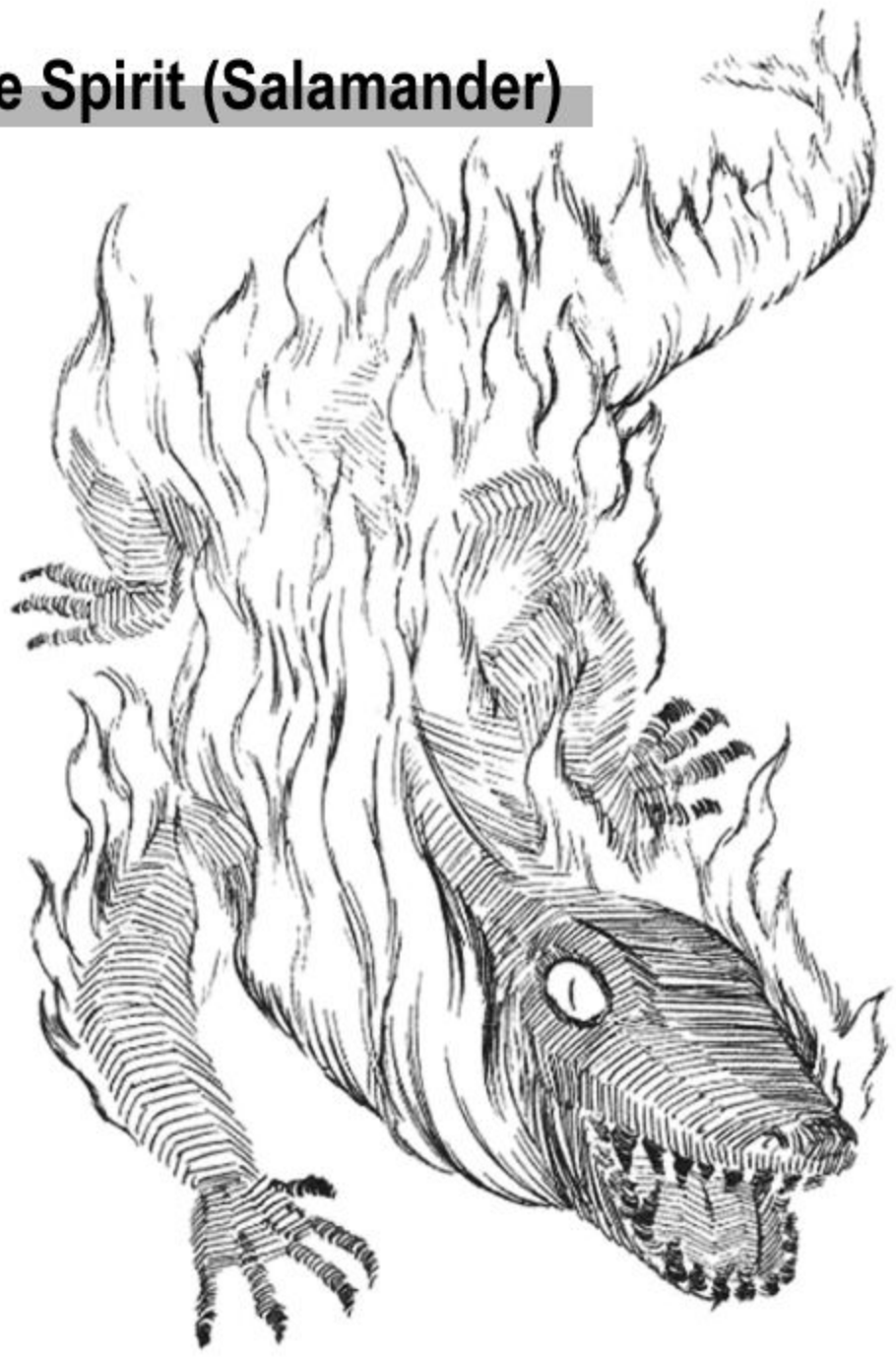
Water Spirit (Undine)

Also referred as a water nymph, she is occasionally presented as being demonic in nature. The basic image is a beautiful, drenched woman.

Water (Water's tone)

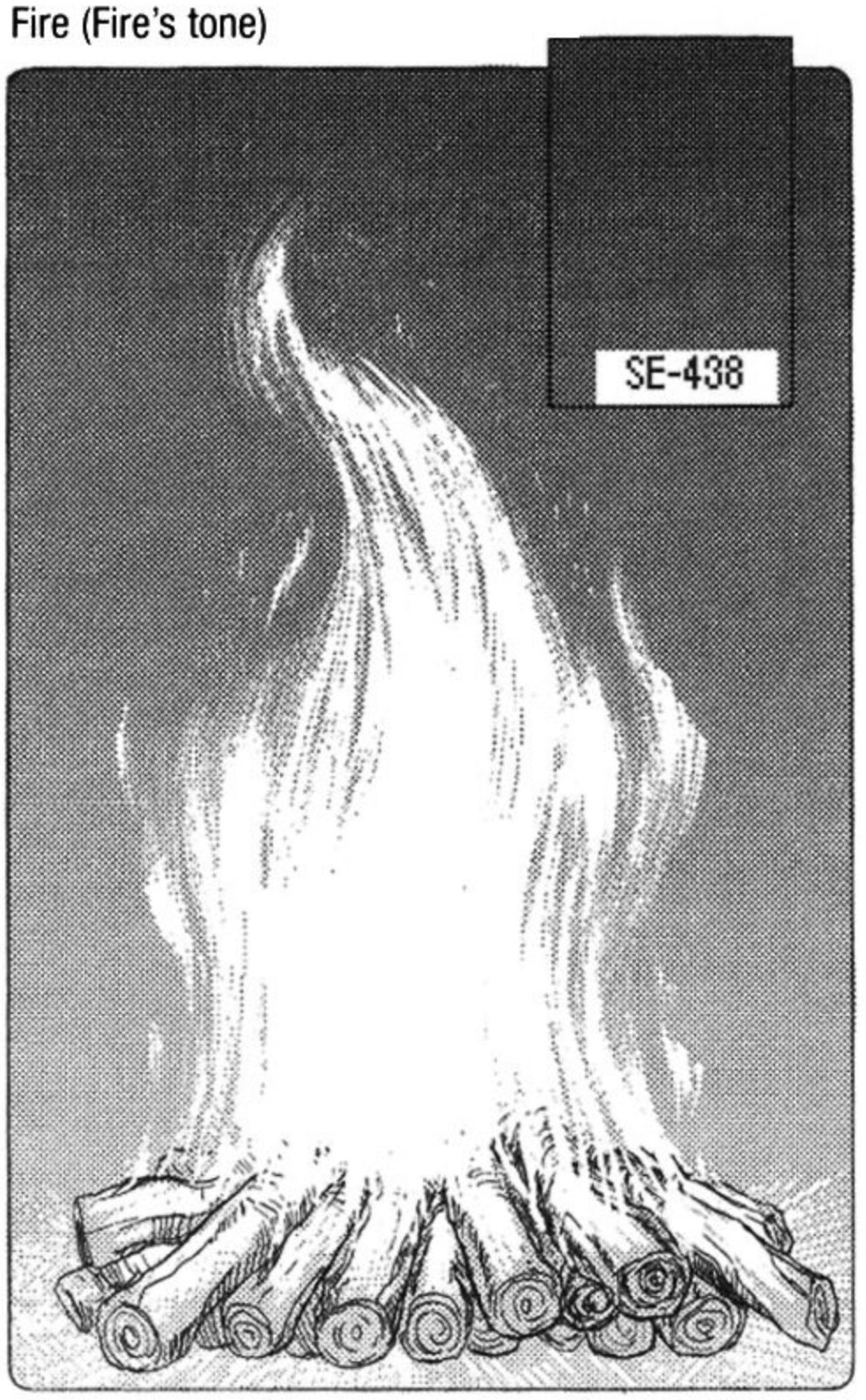


Fire Spirit (Salamander)



Aside from being called a Salamander, it is also called a Fire Lizard, and true to its name, it breathes fire, and is drawn as a flaming lizard. It is believed they are related to demons.

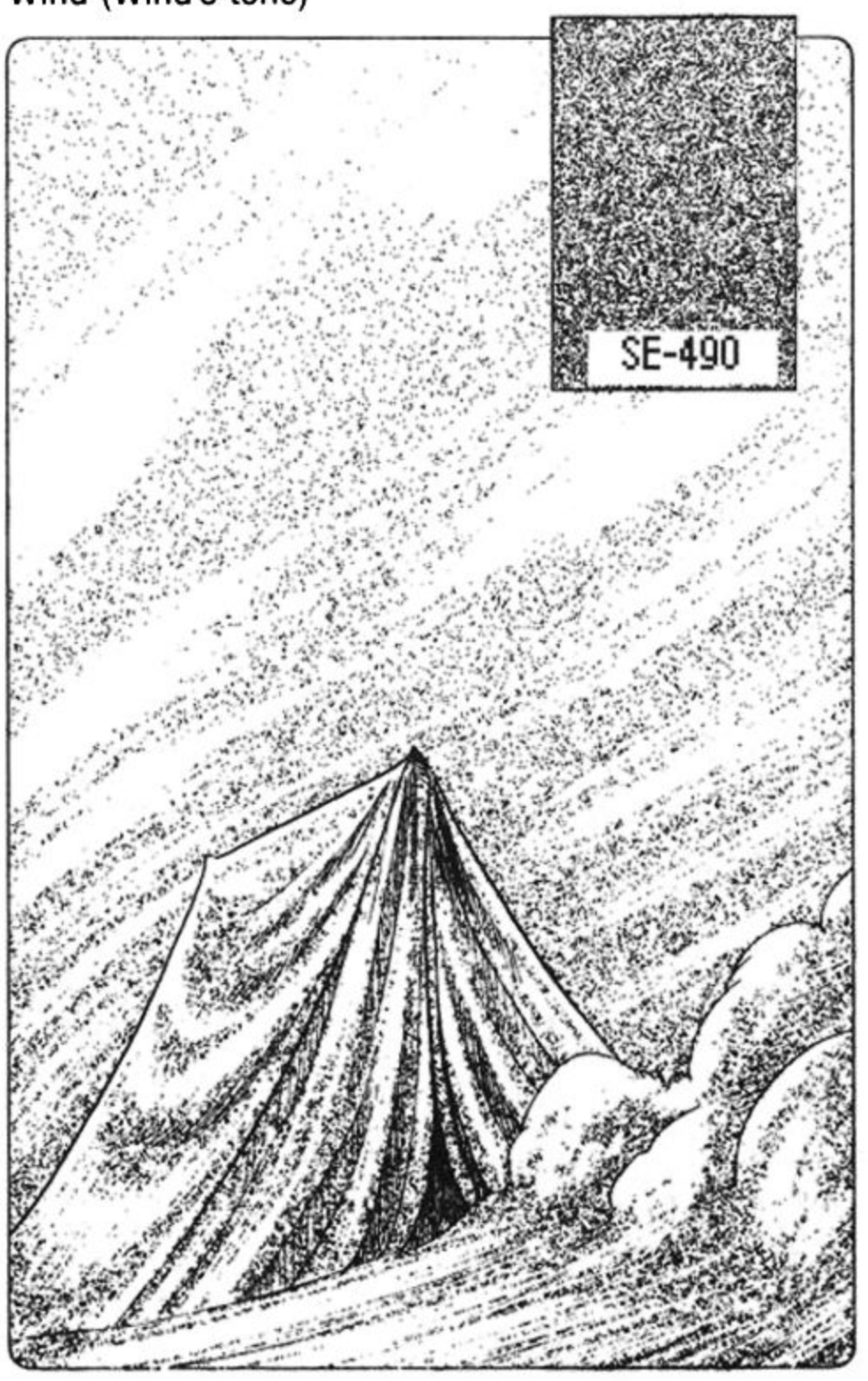
Fire (Fire's tone)



Wind Spirit (Sylphid)

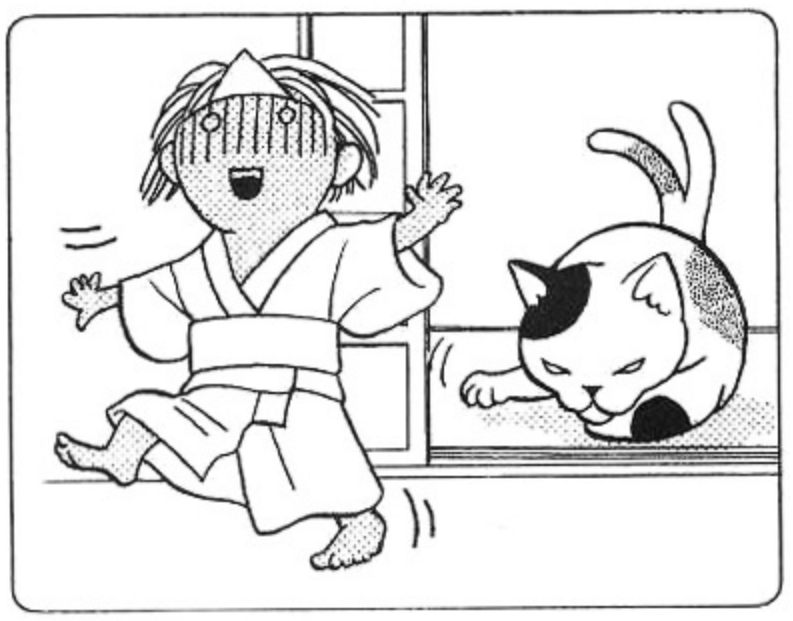
Also known as Sylph. Although it generally has the form of a woman, in Greek mythology, there was a separate god for each direction of the wind: East, West, North, and South. In Japan and China, the God of Wind takes the shape of a man.

Wind (Wind's tone)



Monsters Derived from Dogs and Cats

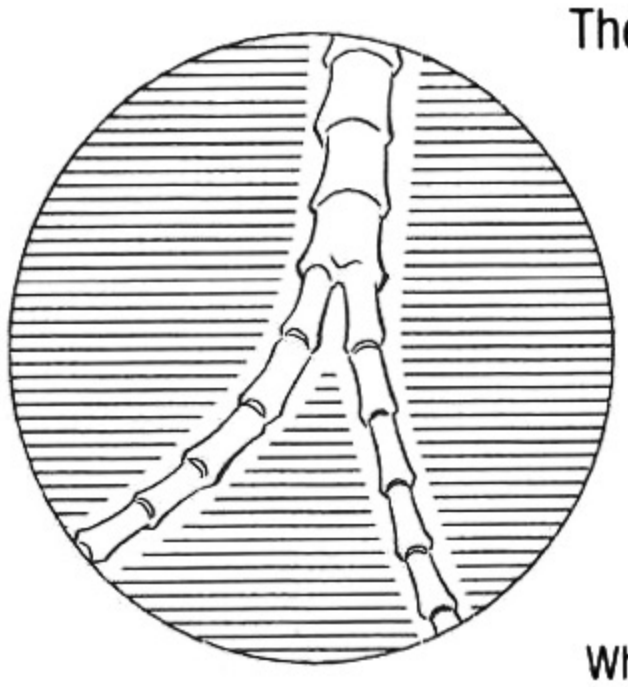
Monster Cats



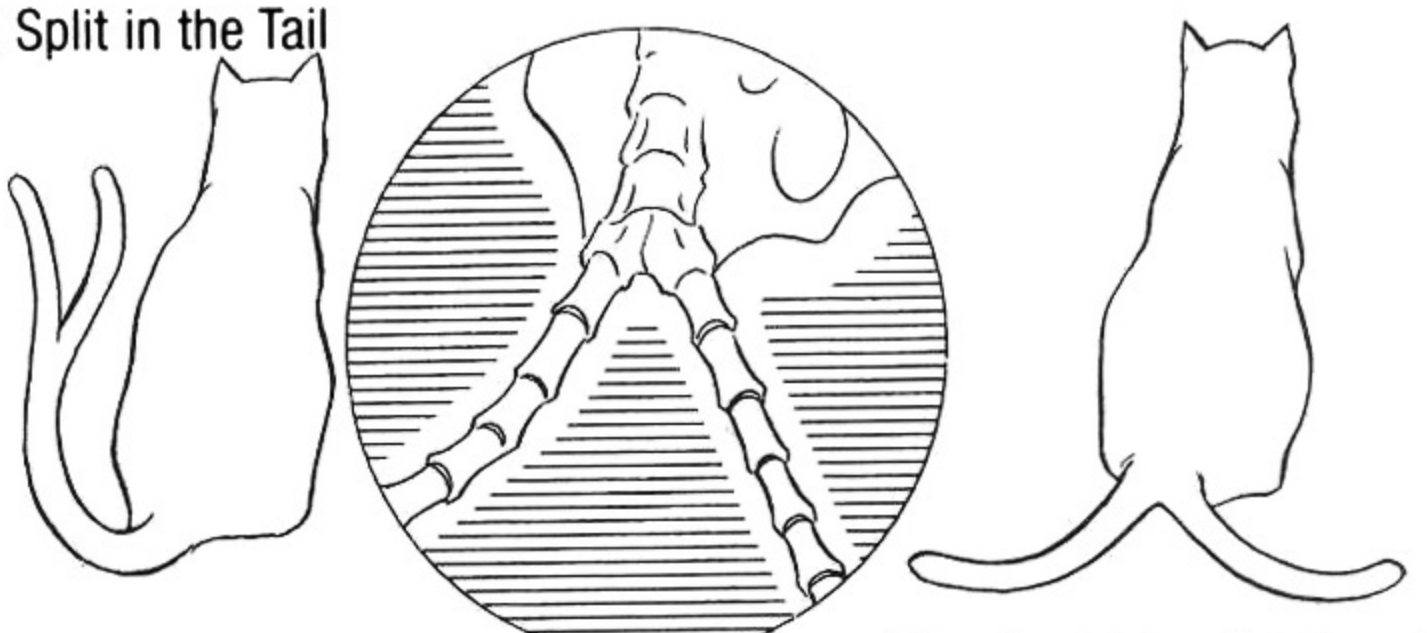
Under the cat's control, the corpse dances.

As an animal ages, it is said that its tails increase in number and it turns itself into a monster called Nekomata which has powers to create illusions and control corpses.

The Split in the Tail



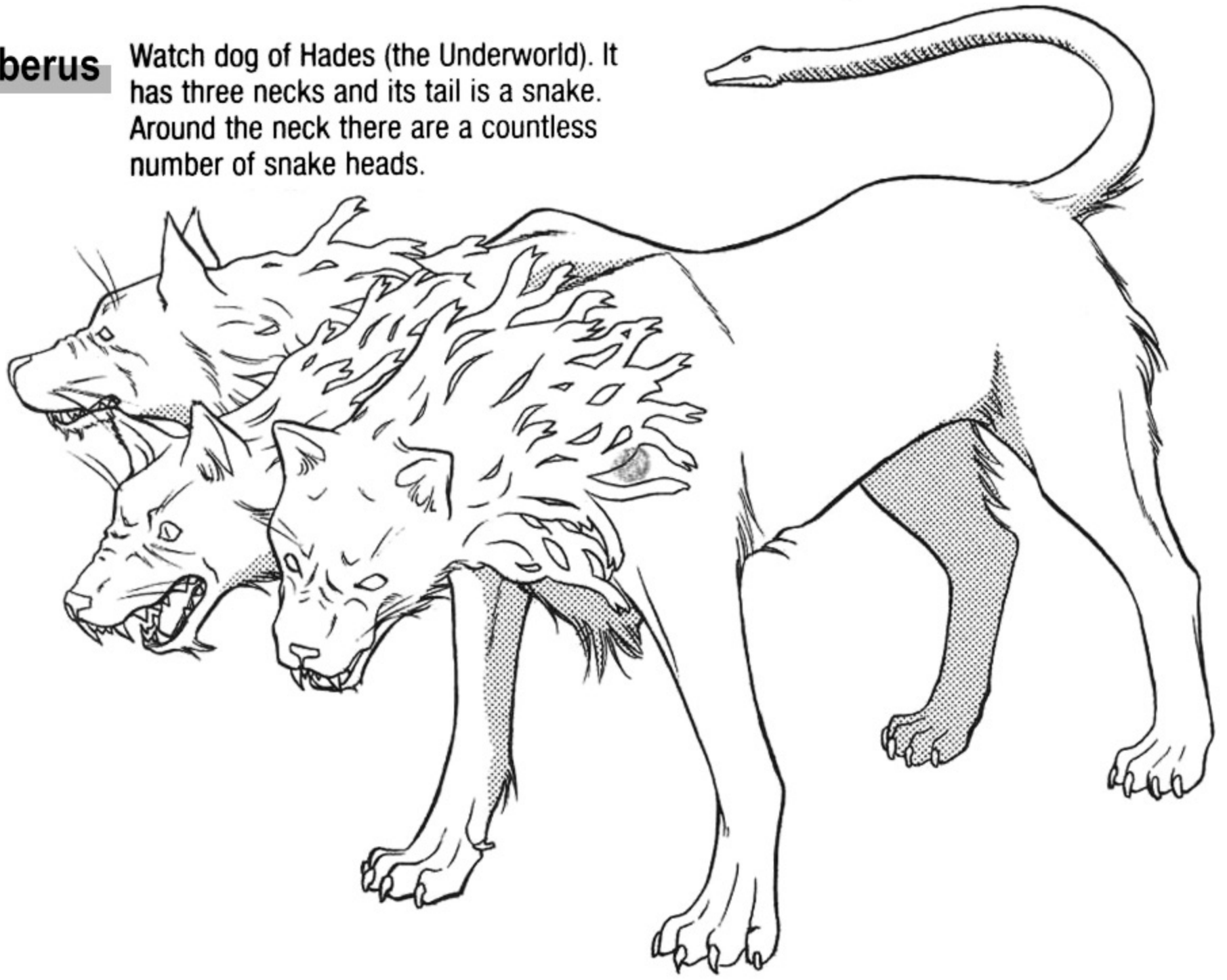
When a single tail is split in the middle.



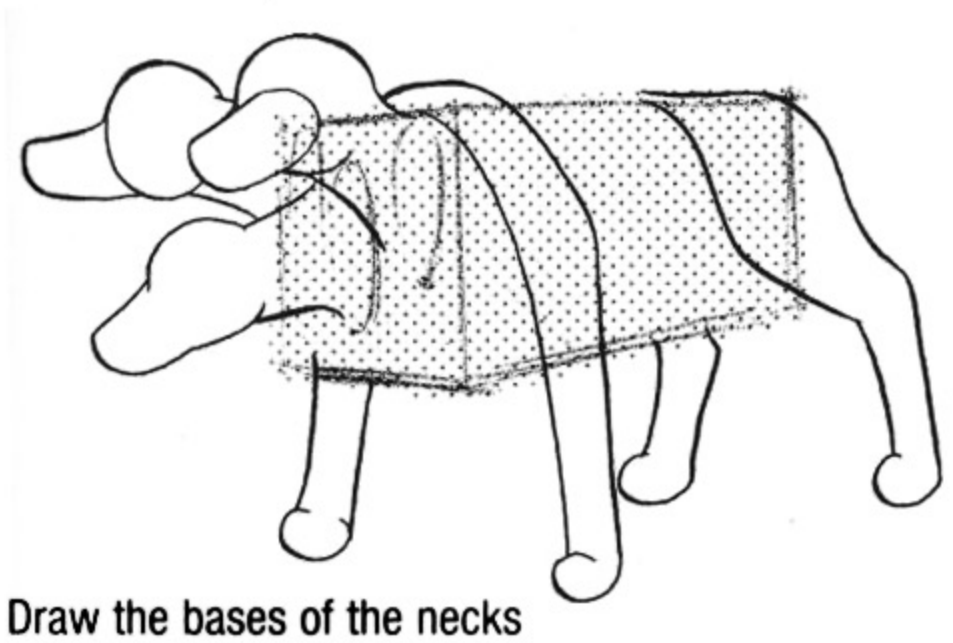
When the tail is split in two at the base.

Cerberus

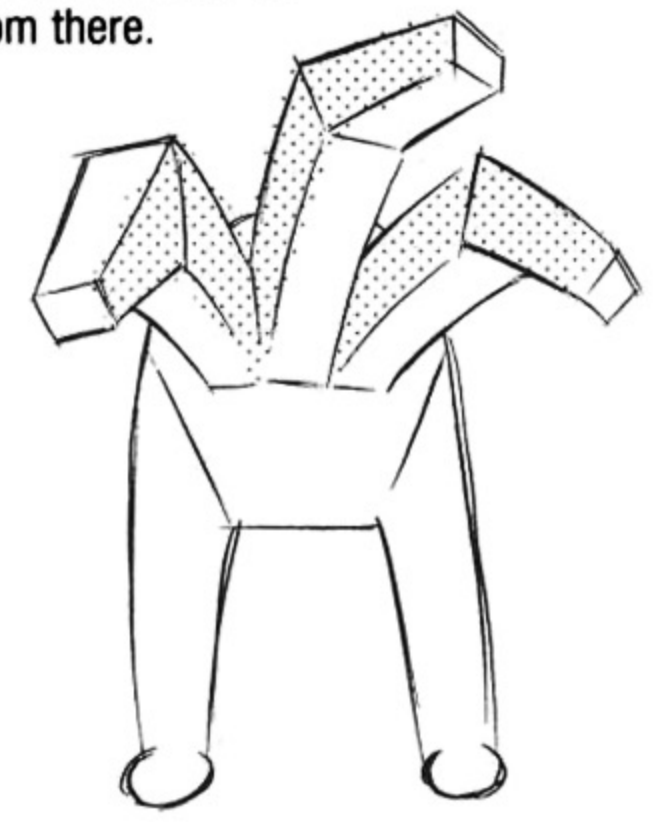
Watch dog of Hades (the Underworld). It has three necks and its tail is a snake. Around the neck there are a countless number of snake heads.



How to compose a three-headed beast.

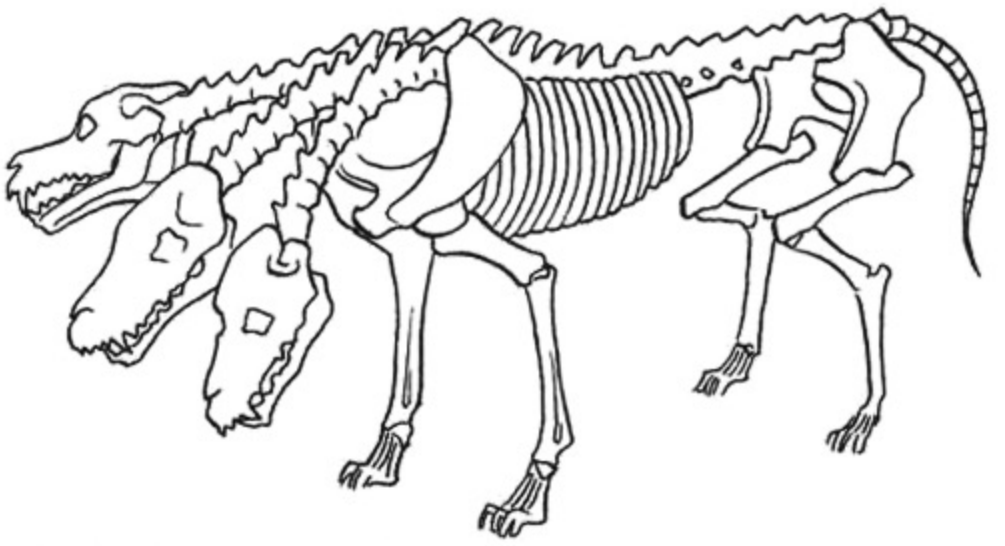


Draw the bases of the necks as circles on the body's trunk and then extend the necks from there.



The three necks have grown from the trunk in alignment. (It is easier to draw this if you decide the necks' directions first.)

Skeleton



It is possible to merge the three spines.

Monster Foxes and Raccoon Dogs

Nine-Tailed Fox

Gold-colored, nine-tailed fox. Over several years the tail has split into nine separate tails. They give the fox various powers such as shape-shifting.

In order to draw it simply,

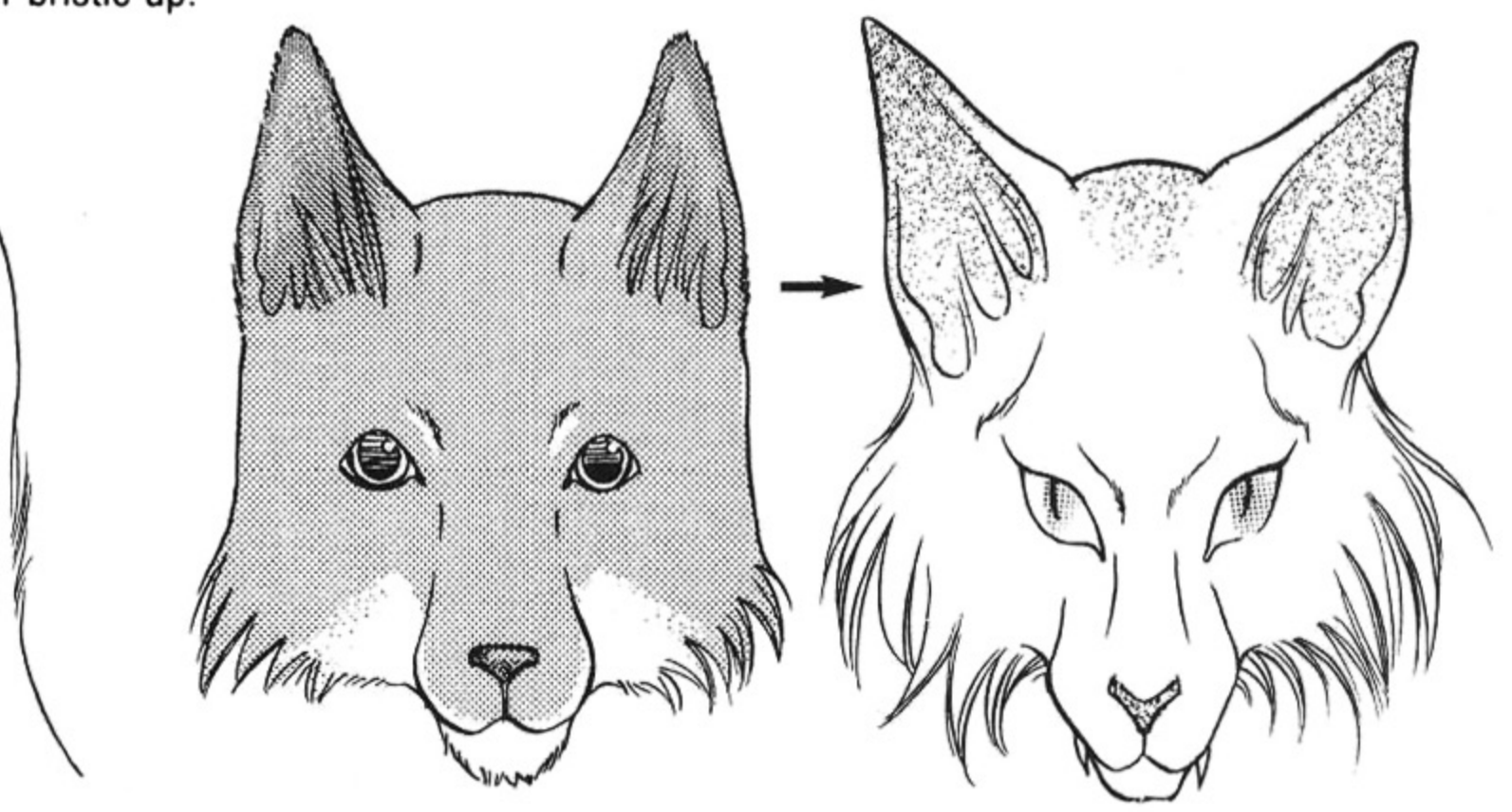
❶ Clearly place the position where the tail begins.

❷ Then extend nine tails.

The fox's face

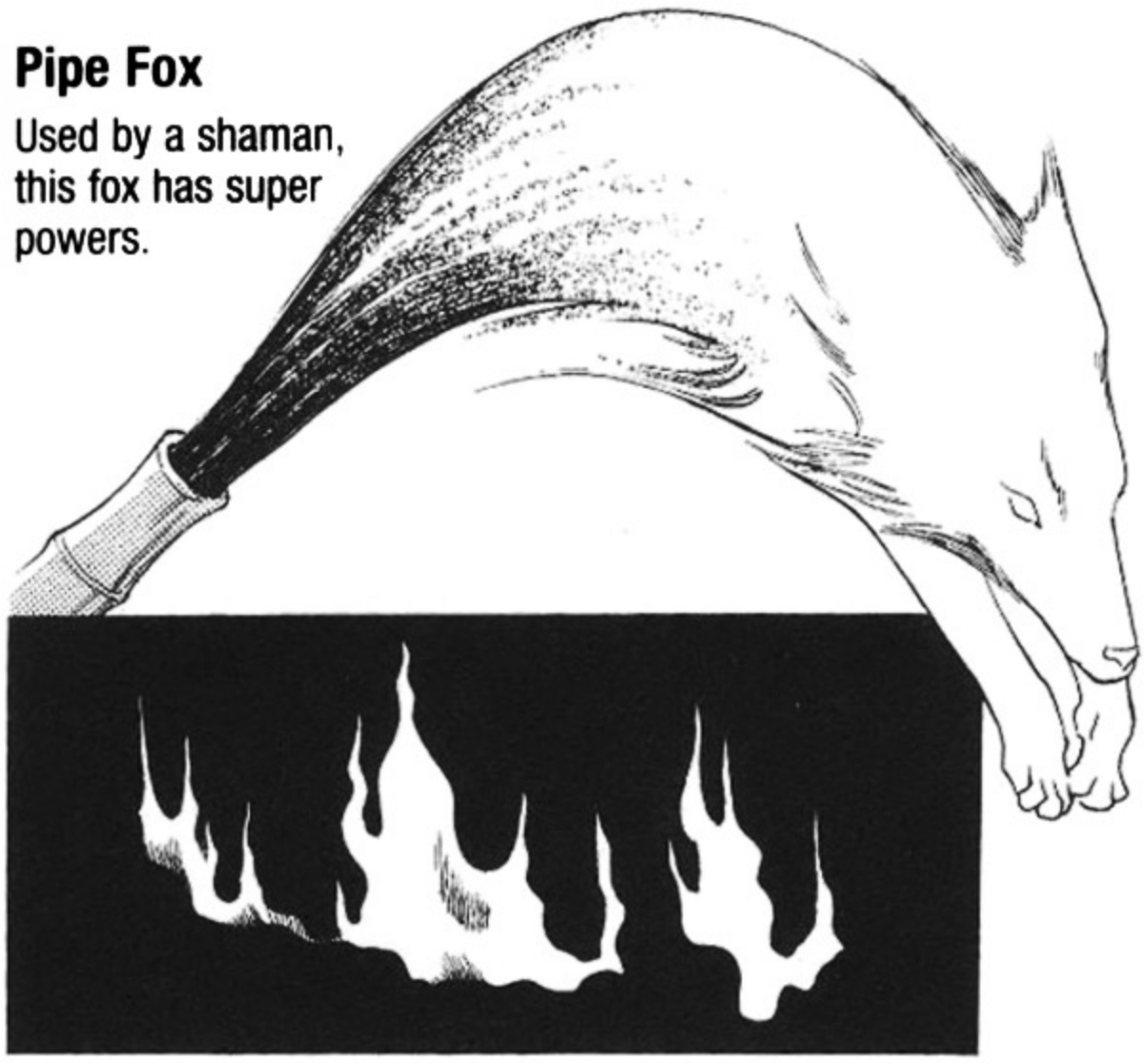
A typical fox can be deformed and drawn in a monster style. The eyes, mouth, and wisps of fur bristle up.

In order to make the tail look bushy, add lines along this area to indicate the flow of fur.



Pipe Fox

Used by a shaman, this fox has super powers.



Fox Fire

There is a superstition that foxes spit fire. Similar to the Will-O'-the-Wisps that line up in the mountain on a moonless night.

White Fox

As it ages, its fur has turned white.

Raccoon Dog (Tanuki)

Long ago, they tricked and deceived men, though they are more benevolent than the fox. Either way, he is like a trickster who takes delight in fooling people. He is primarily drawn walking upright and wearing clothing.

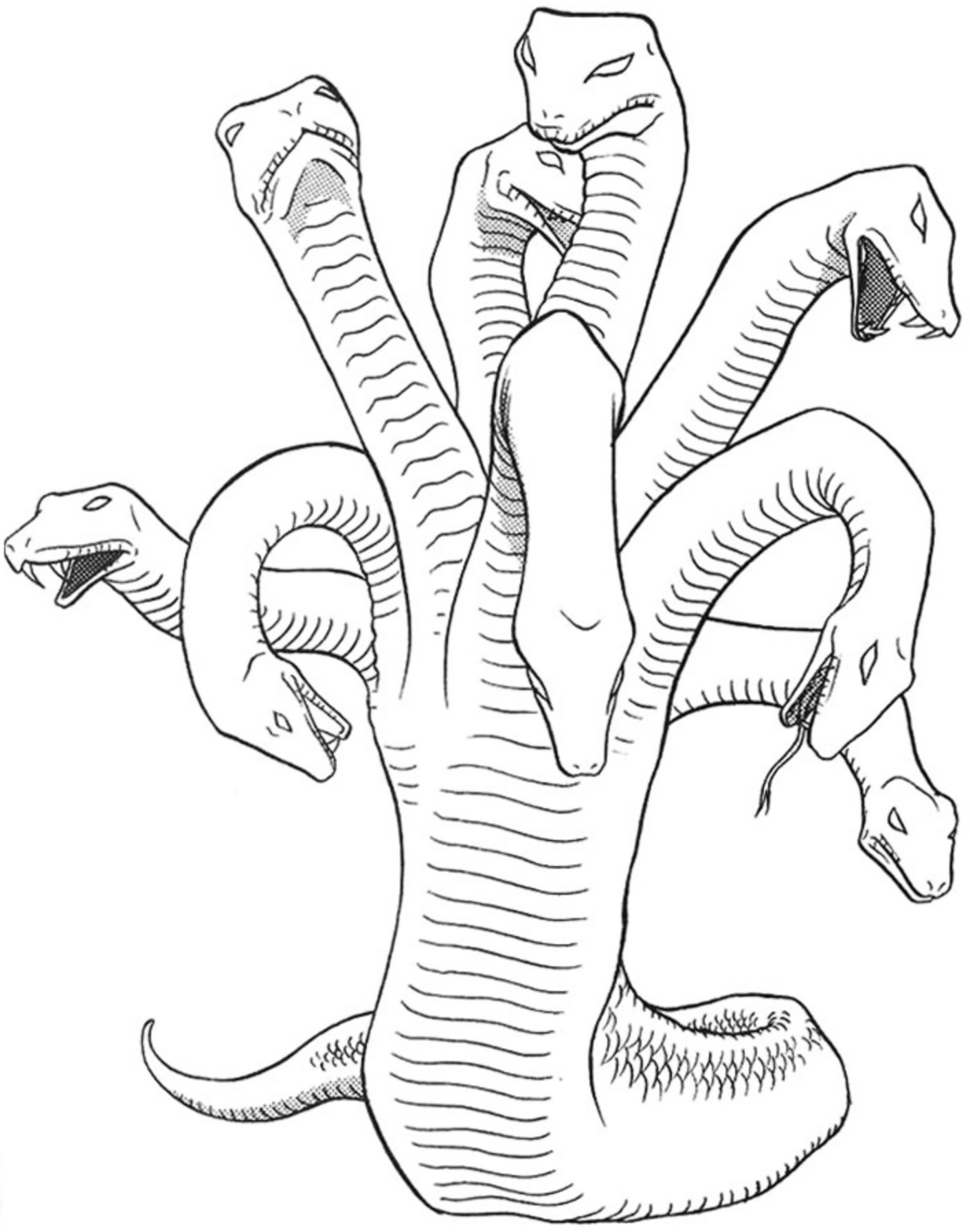
Bachou Kasa Style

Sketch of a real raccoon dog

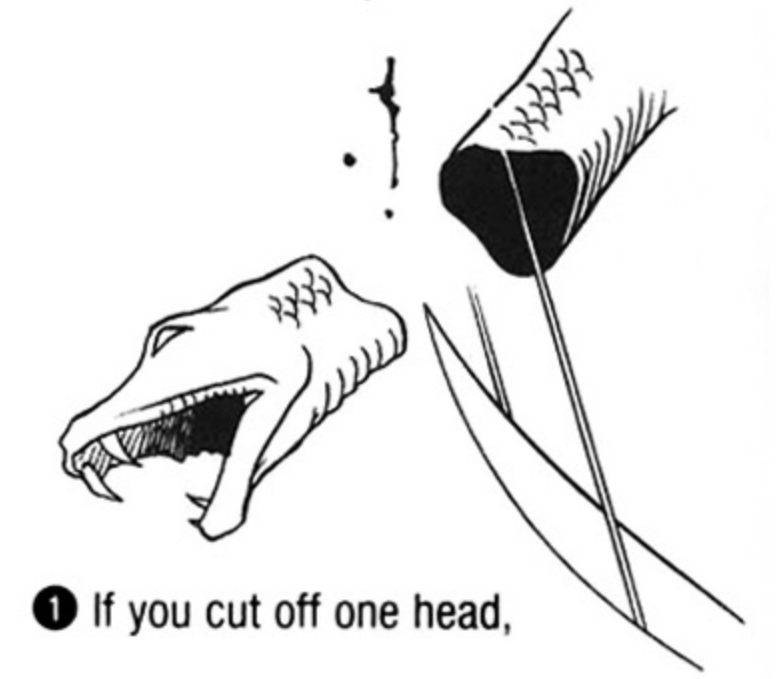
Serpent Monsters

Snakes are often associated with deception and betrayal. There are several kinds of serpent monsters but the most commonly known ones either have several heads or are gigantic.

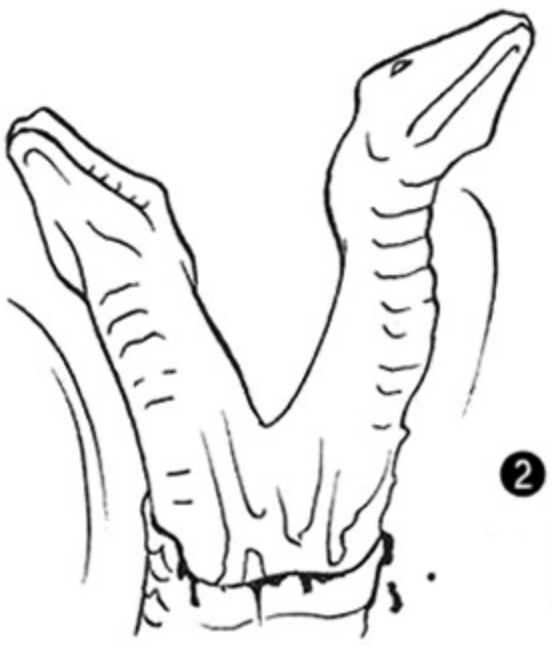
Hydra A water snake. This undead, multi-headed snake was defeated by Hercules. It usually has nine heads.



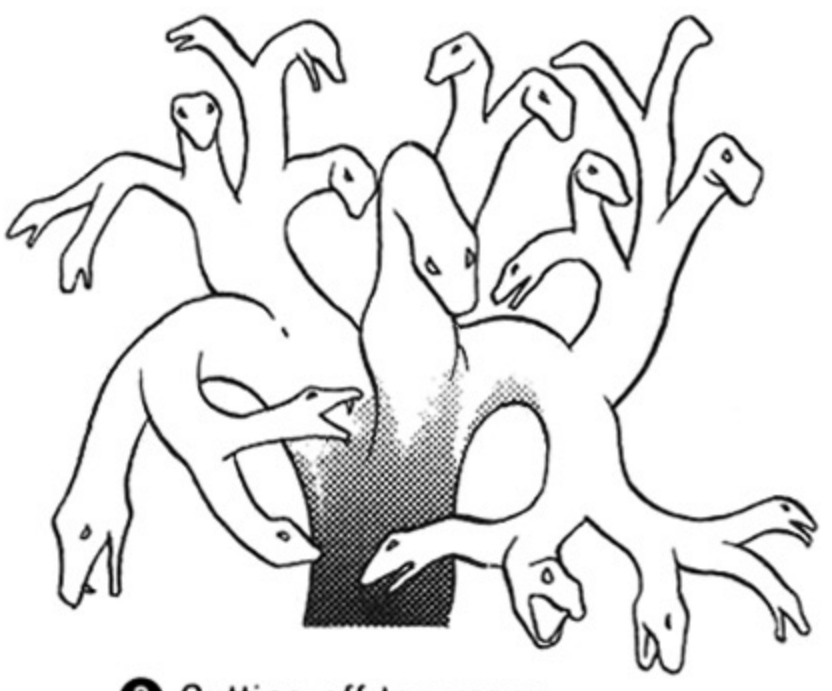
The Characteristics of a Hydra



❶ If you cut off one head,



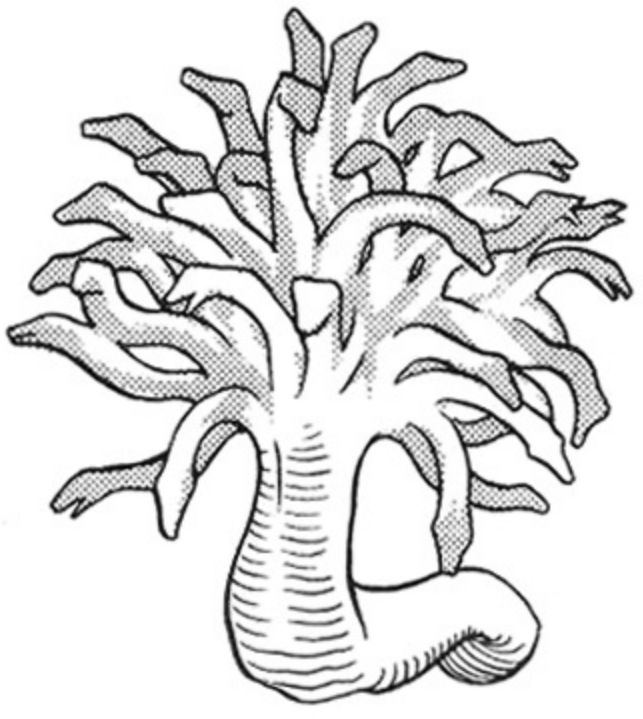
❷ two heads will grow out in place of it.



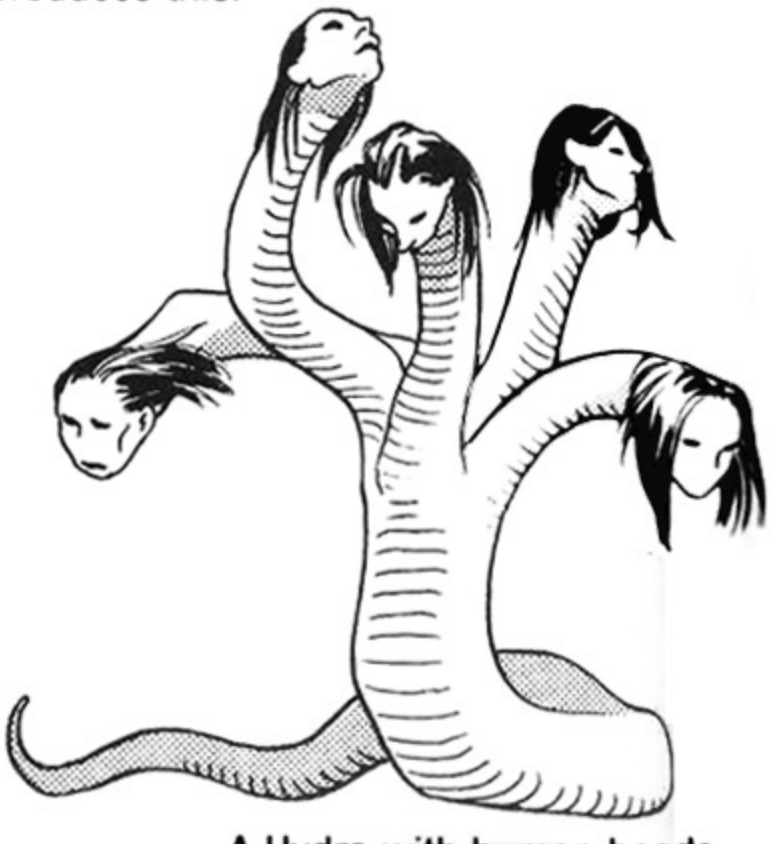
❸ Cutting off too many heads eventually produces this.

Various Hydras

A five-headed Hydra



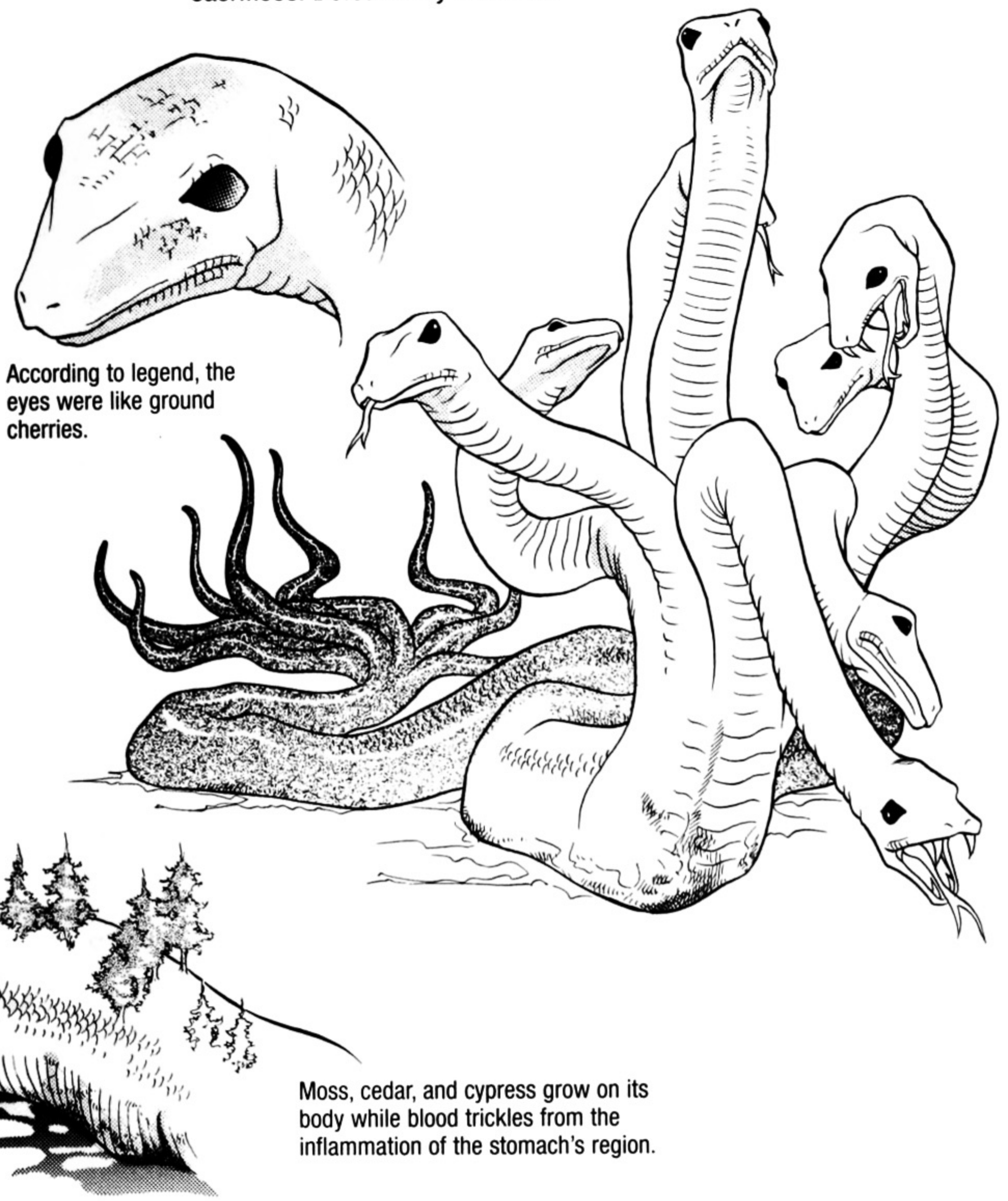
A 100-headed Hydra



A Hydra with human heads

Yamata No Orochi

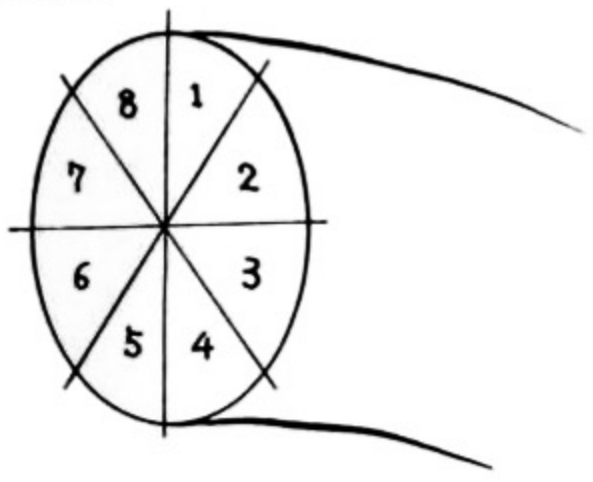
Existing in the era of ancient Japanese mythology, it was a giant, eight-headed snake that devoured human sacrifices. Defeated by Susanoo.



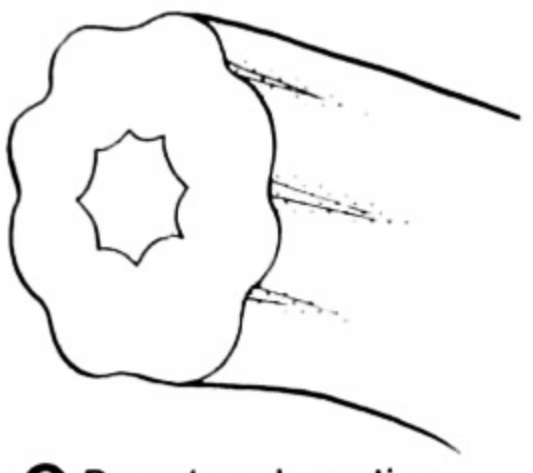
According to legend, the eyes were like ground cherries.

Moss, cedar, and cypress grow on its body while blood trickles from the inflammation of the stomach's region.

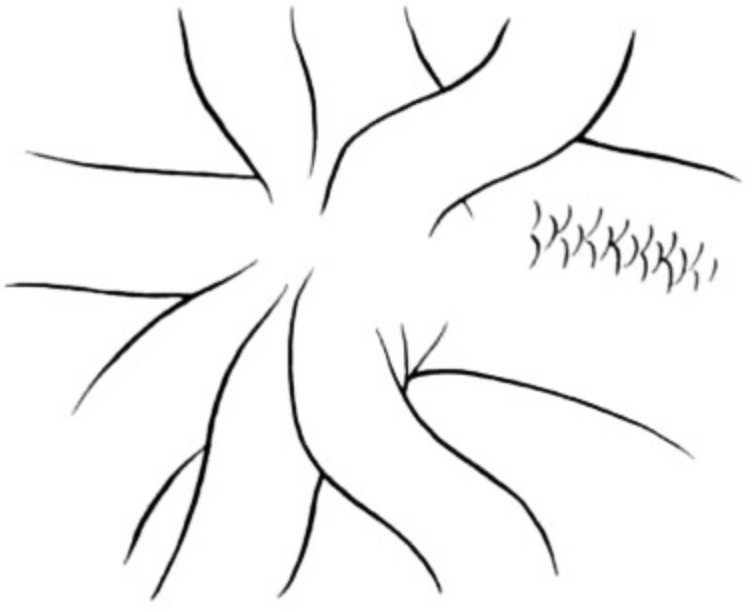
Key to drawing something with several heads



❶ Draw a circle and divide it into 8 parts.



❷ Round each section.



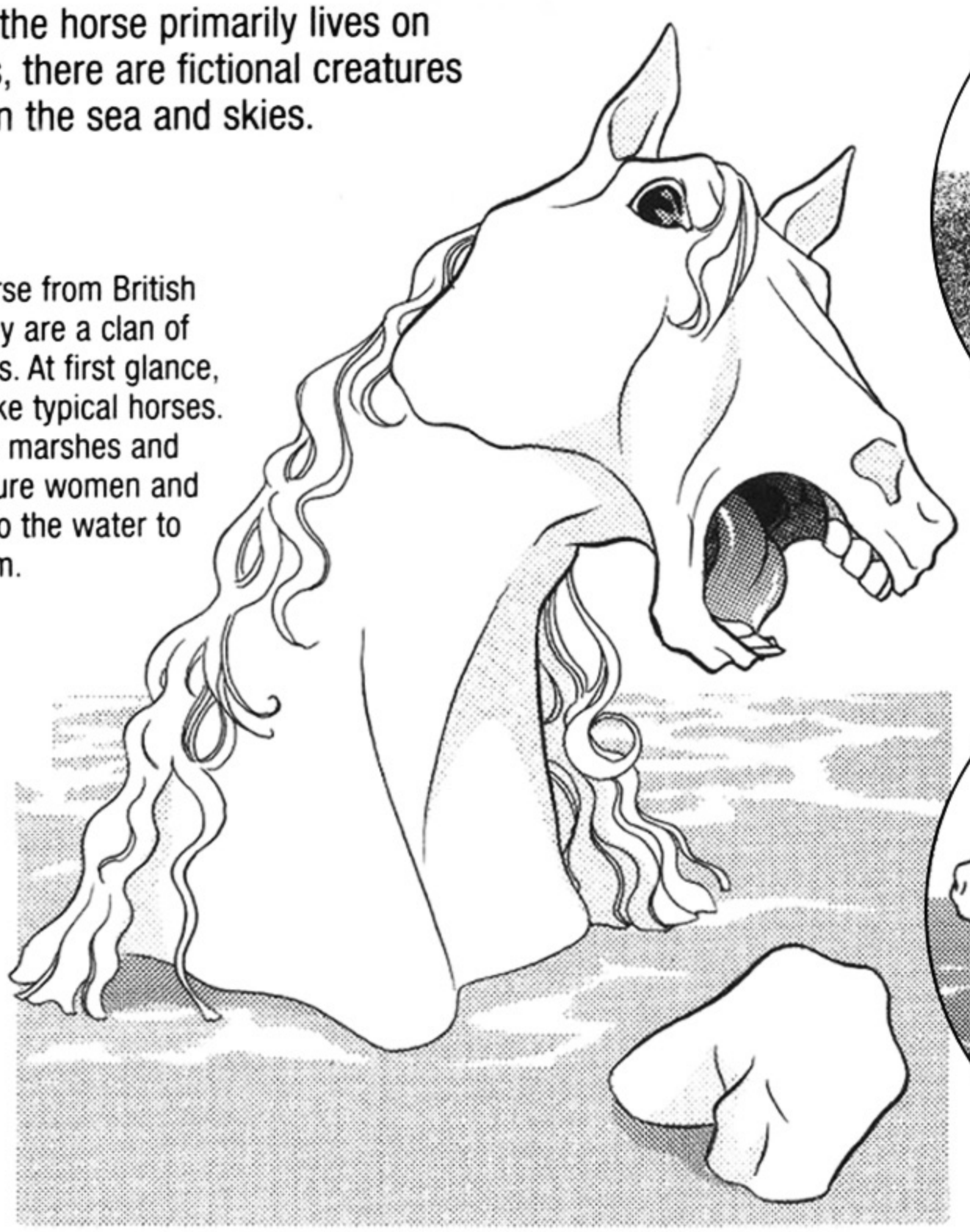
❸ Extend each individually.

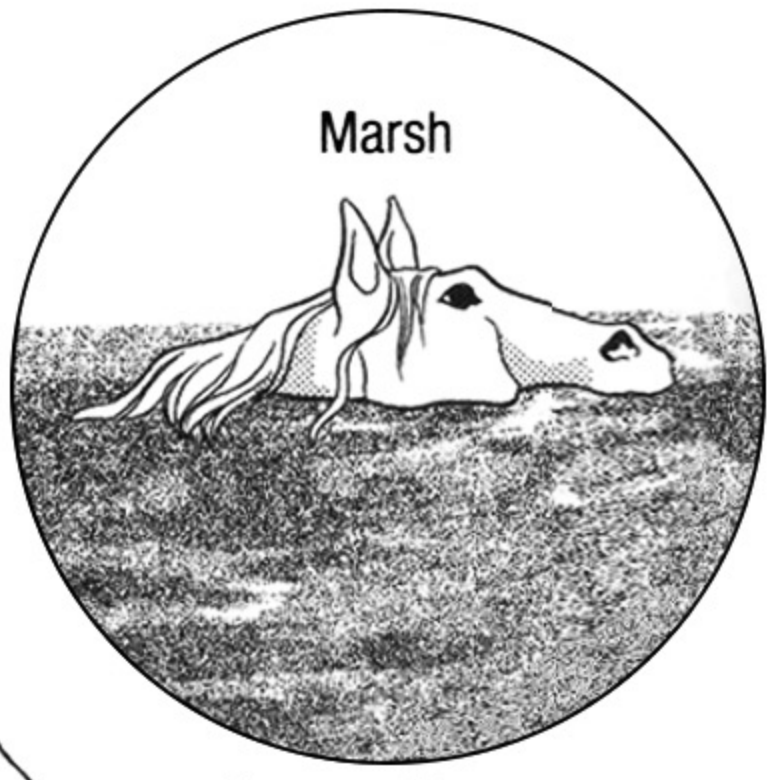
Horse Creatures

Although the horse primarily lives on the plains, there are fictional creatures that live in the sea and skies.

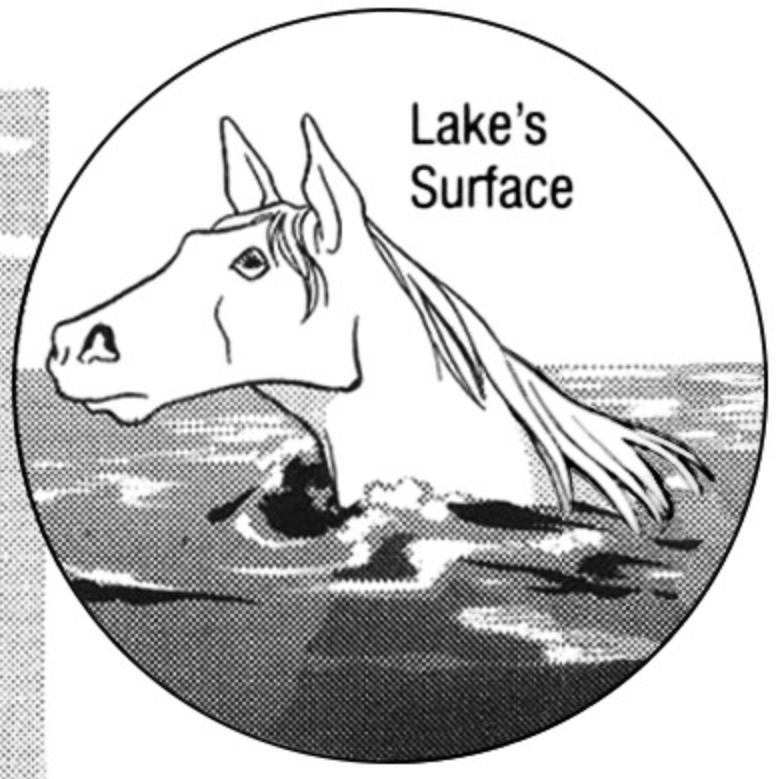
Kelpie

A water horse from British legend. They are a clan of water fairies. At first glance, they look like typical horses. They live in marshes and lakes and lure women and children into the water to devour them.



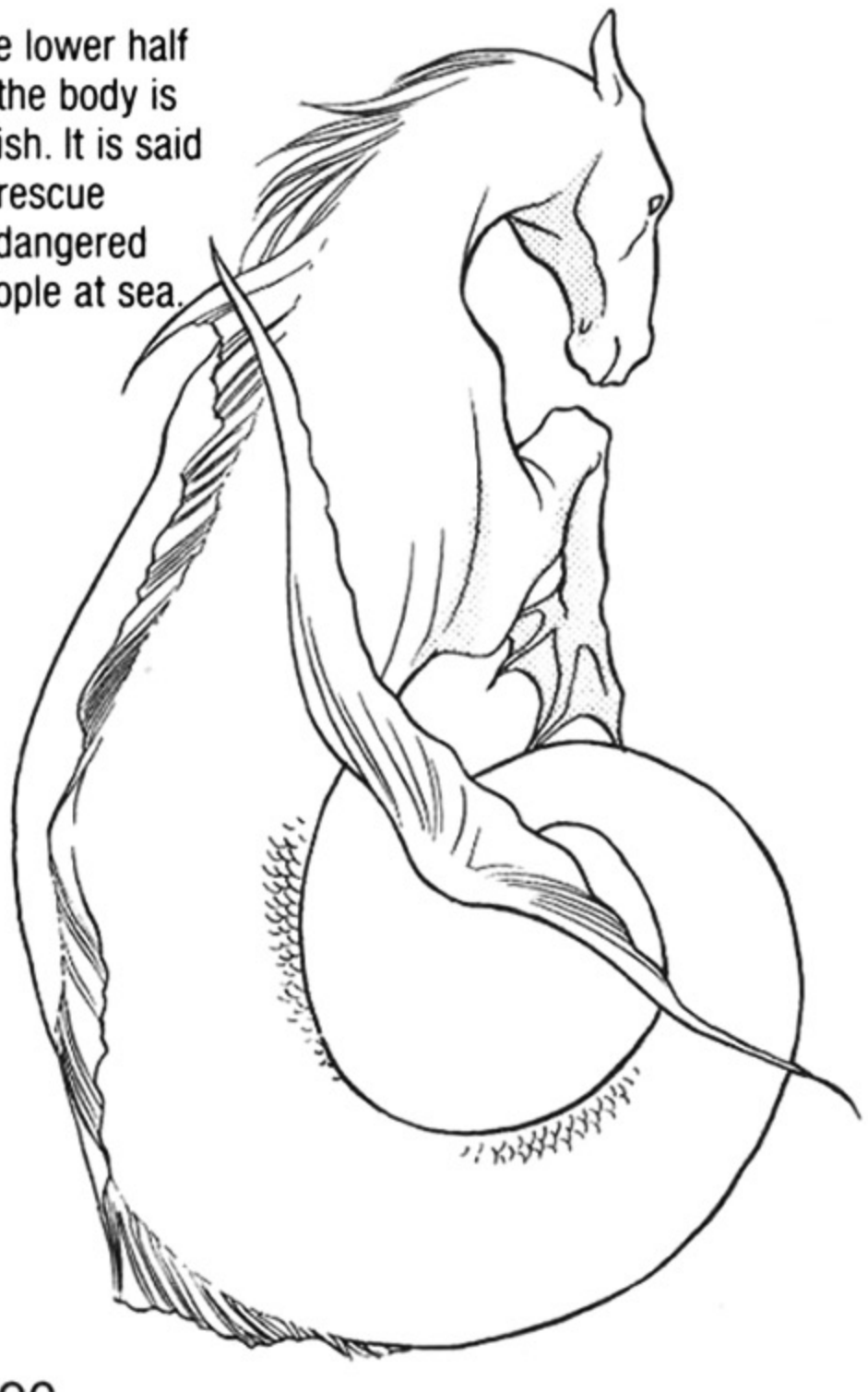


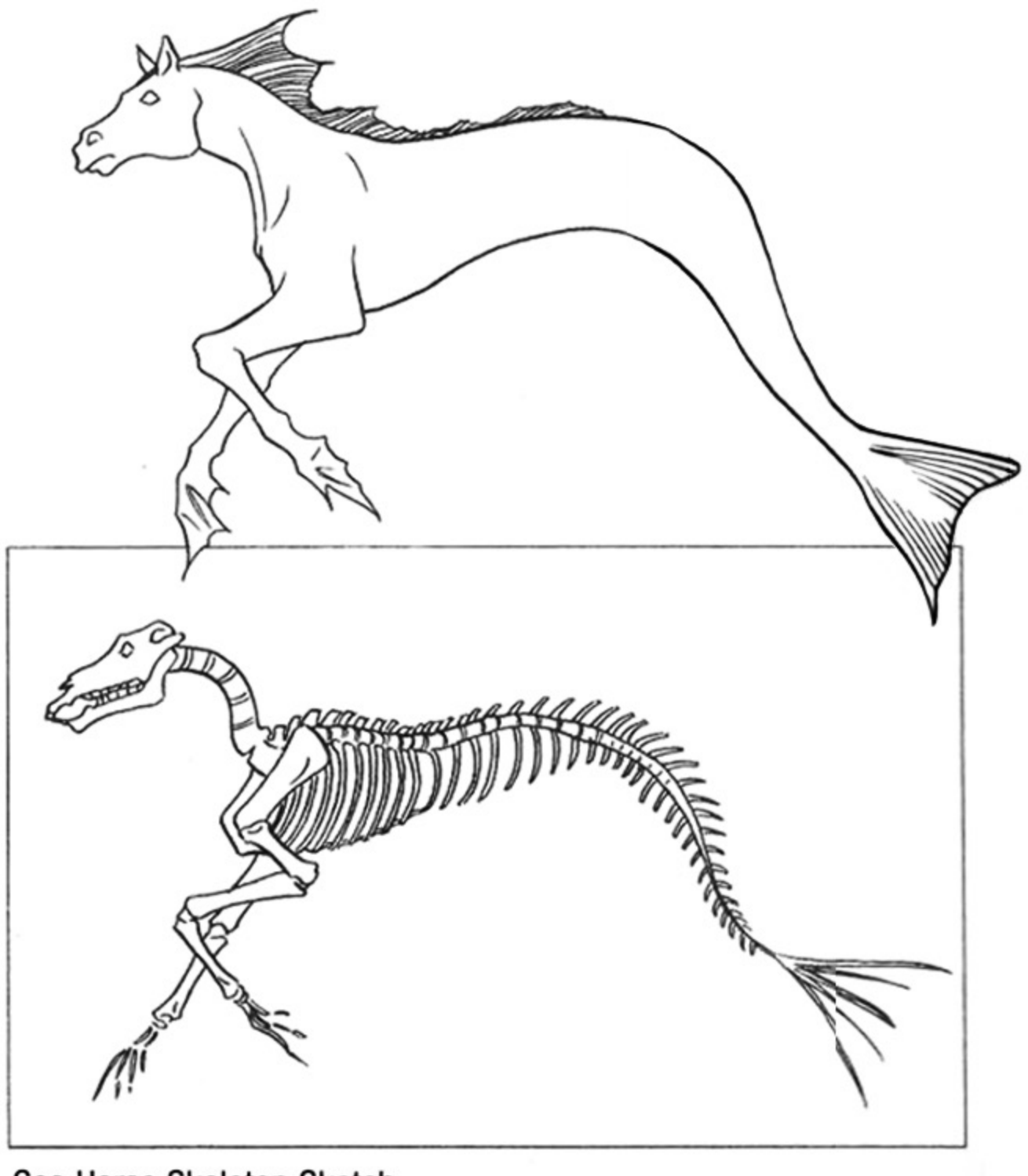
Use a sand tone.



Sea Horse

The lower half of the body is a fish. It is said to rescue endangered people at sea.

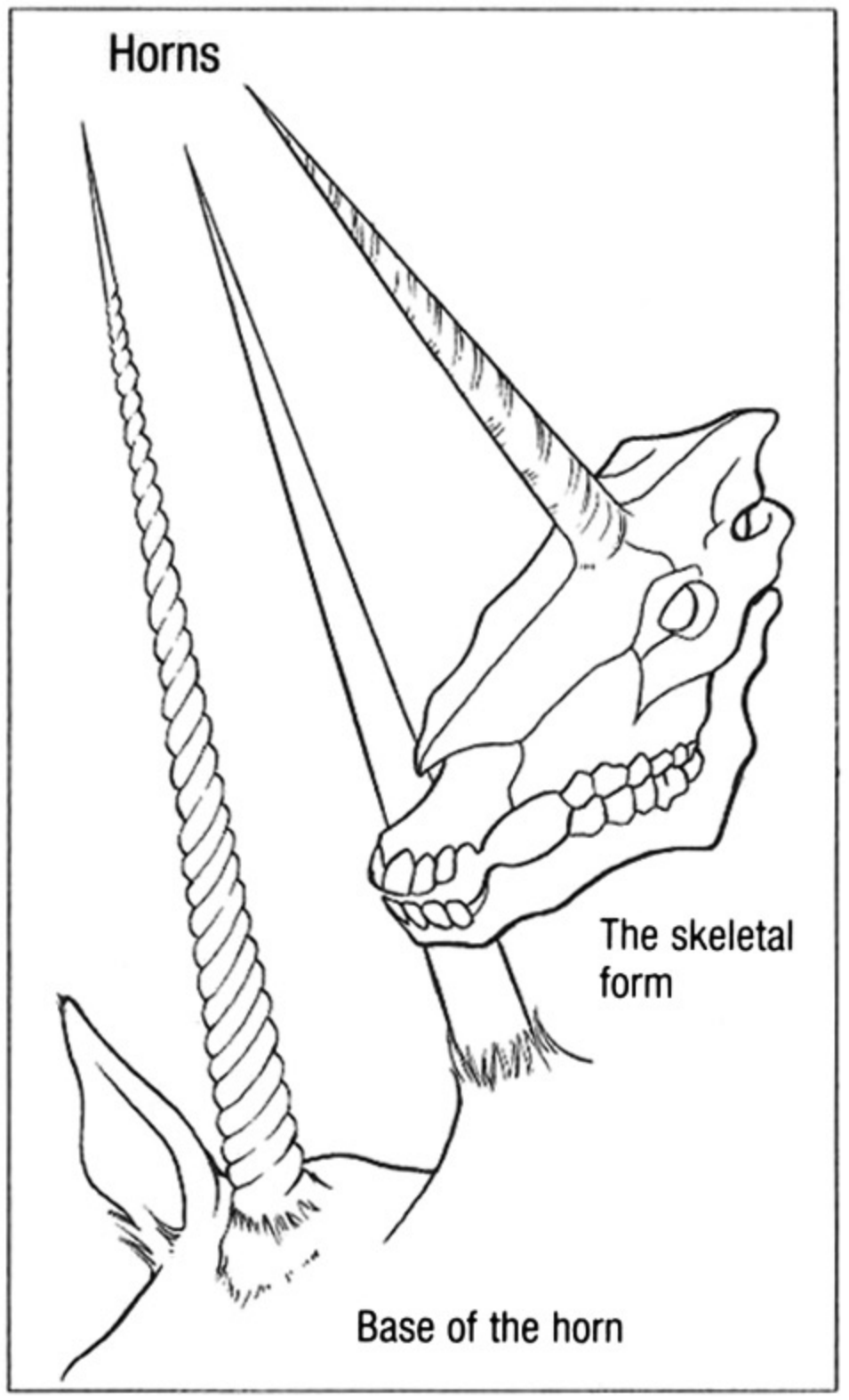




Sea Horse Skeleton Sketch

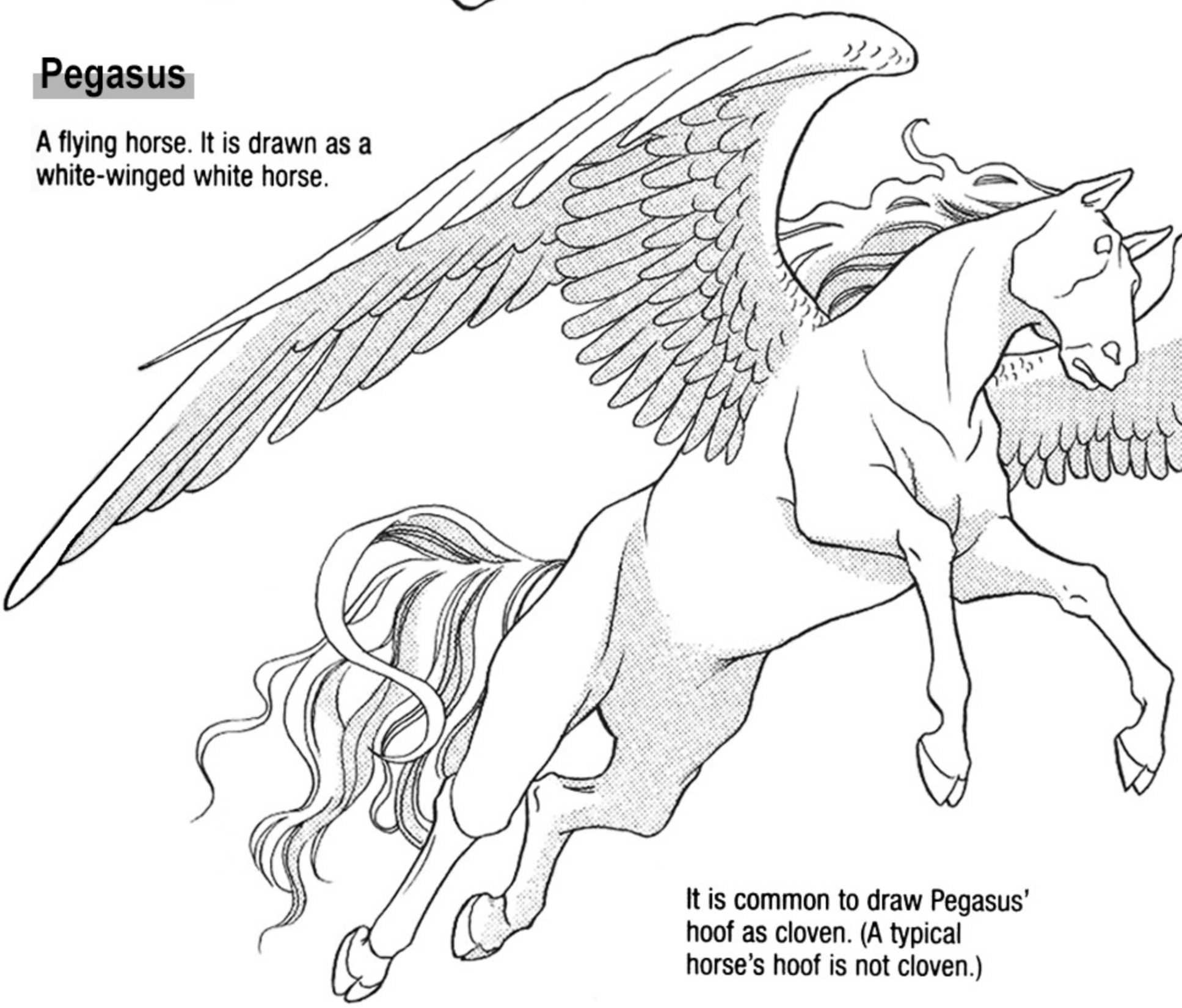
Unicorn

One-horned beast. It ranges in size from small like a pony all the way to large, capable of spearing an elephant.



Pegasus

A flying horse. It is drawn as a white-winged white horse.



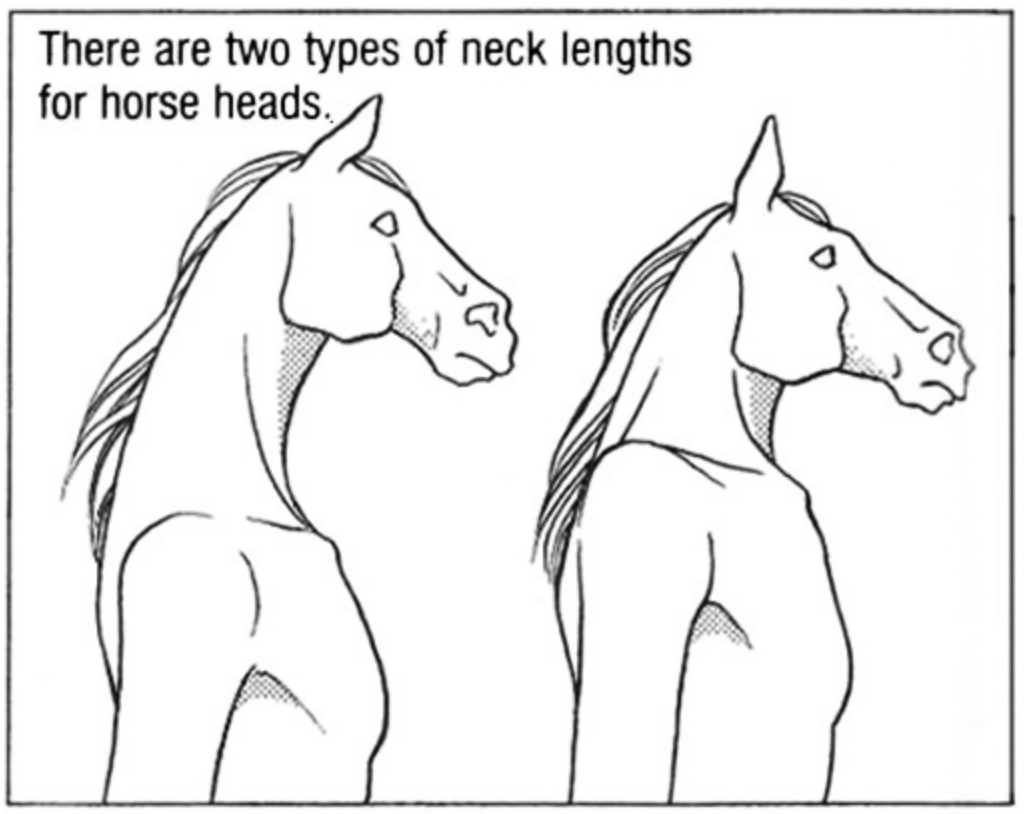
It is common to draw Pegasus' hoof as cloven. (A typical horse's hoof is not cloven.)

Half-Beast Half-Man Creatures

Bull-Head and Horse-Head

Gatekeepers of Hell. They are drawn as humans with the head of a bull or horse.

There are two types of neck lengths for horse heads.



Example of a bull's head and the neck's joint.

Minotaur

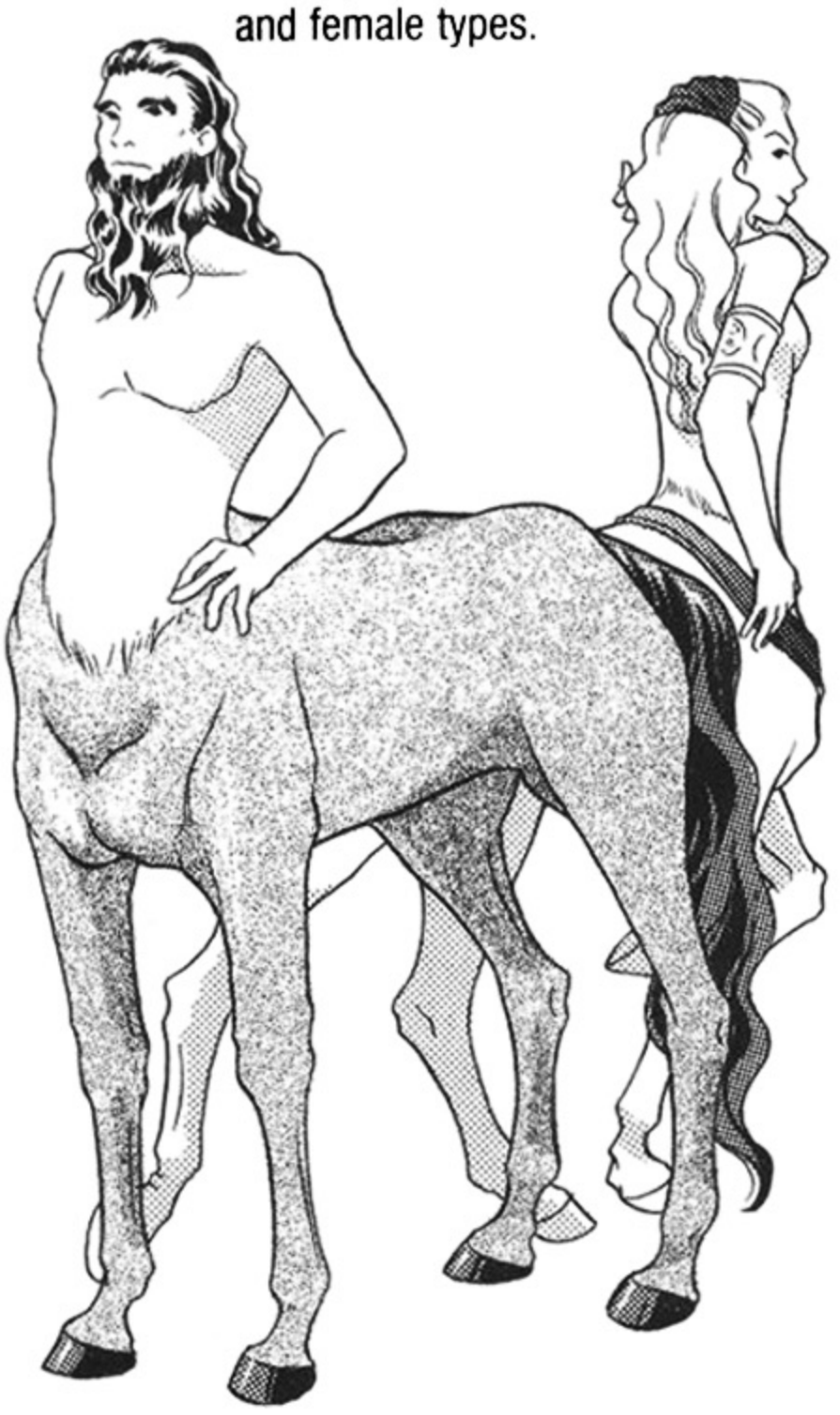
A bull-headed beast. As it is a monster from Greek mythology, it should be drawn in a toga or any kind of ancient Greek clothing.

Domestic Bull Type

Wild Bull Type

Centaur

The lower half of the body is a horse while the upper half is human. There are both male and female types.



The Centaur's skeleton

Medusa

Its strands of hair are snakes and it has the tusks of a wild boar. Since its stare turns people into stone, the eyes should be drawn sharp for emphasis.

Sinking in the eyes and darkening the area around the eyeballs makes the white of the eyes stand out.

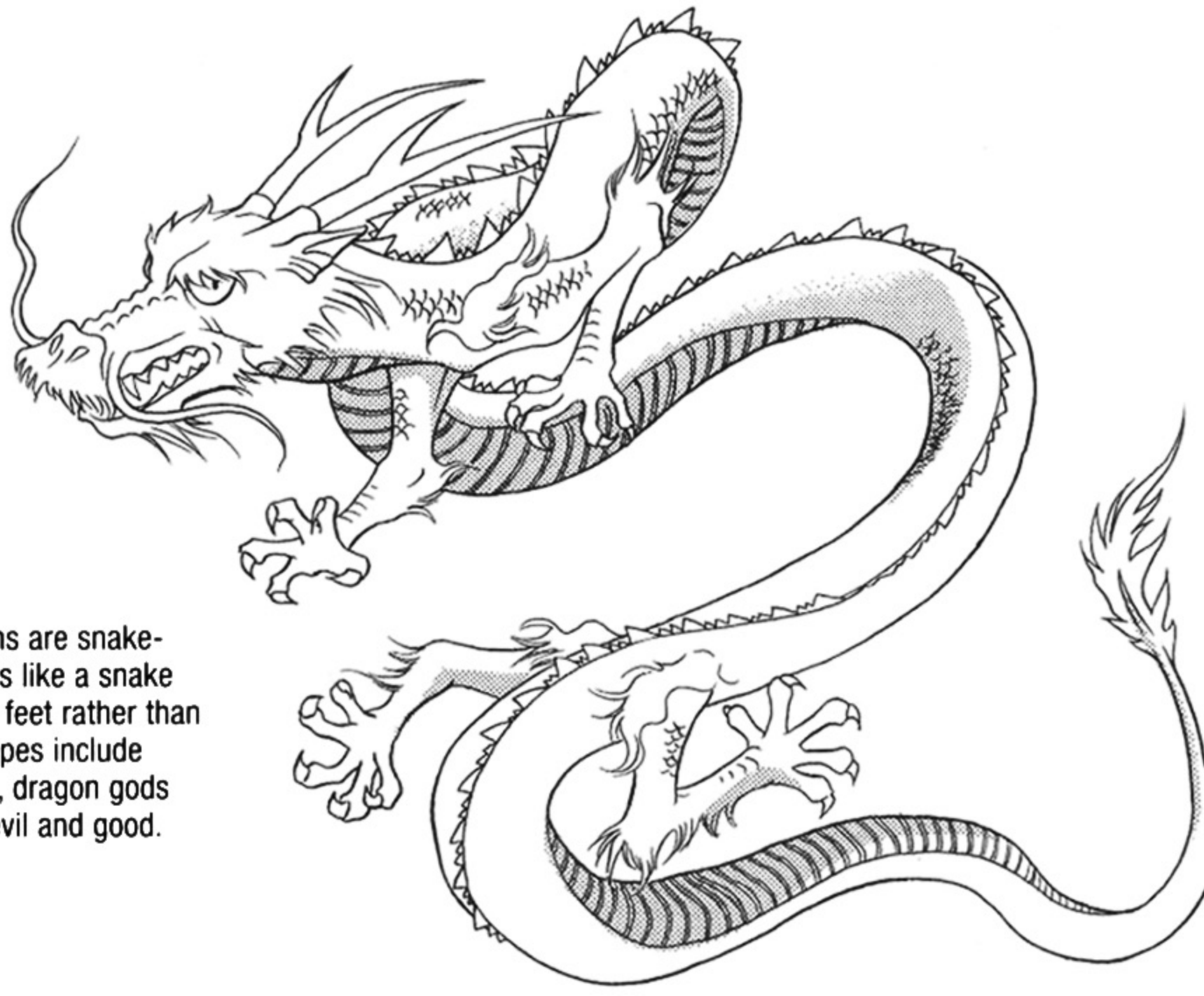
When drawn as a silhouette, the eyeballs glow.

The tusk of a wild boar sprouts up from below.

Dragons

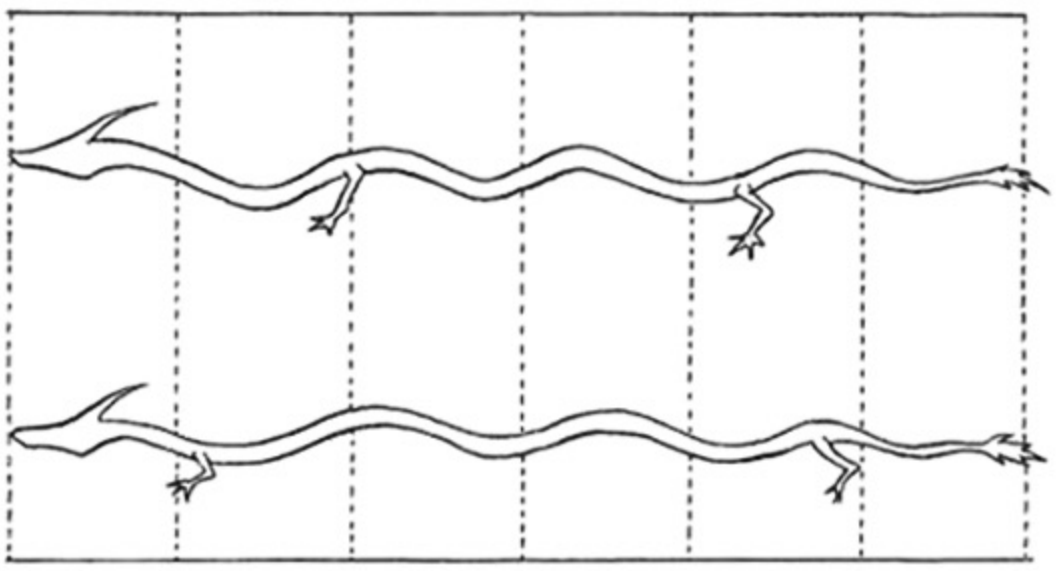
Eastern and Western dragons, although similar in power, are very different in size and shape.

Japanese, Chinese, and Eastern Dragons

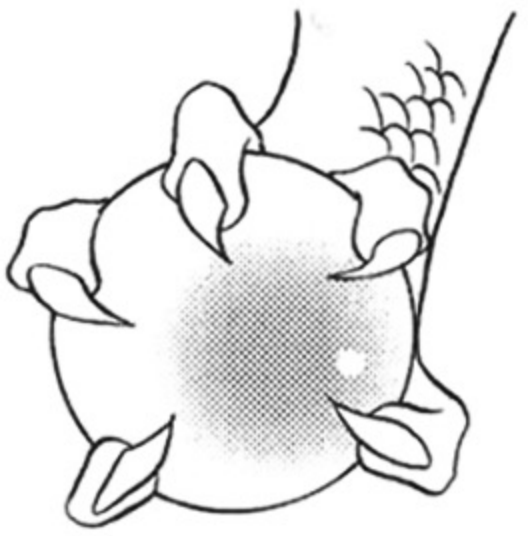


Eastern dragons are snake-shaped. It looks like a snake with arms and feet rather than a lizard. The types include water dragons, dragon gods that are both evil and good.

Varying the positions of the arms and feet.



The arms and legs are short but lengths are different.



A ball clutched in a dragon's hand symbolizes the world.

The head

It has a beard and the whiskers of a catfish.

Western Dragons

Though most dragons are commonly depicted as evil, there are some good ones as well. Most of them resemble a dinosaur-like lizard with wings.

Different Styles

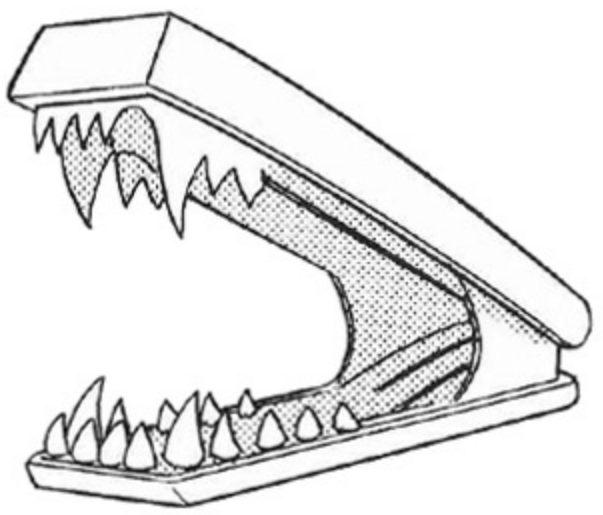
There are also winged dragons without hands and feet.

Fire-breathing

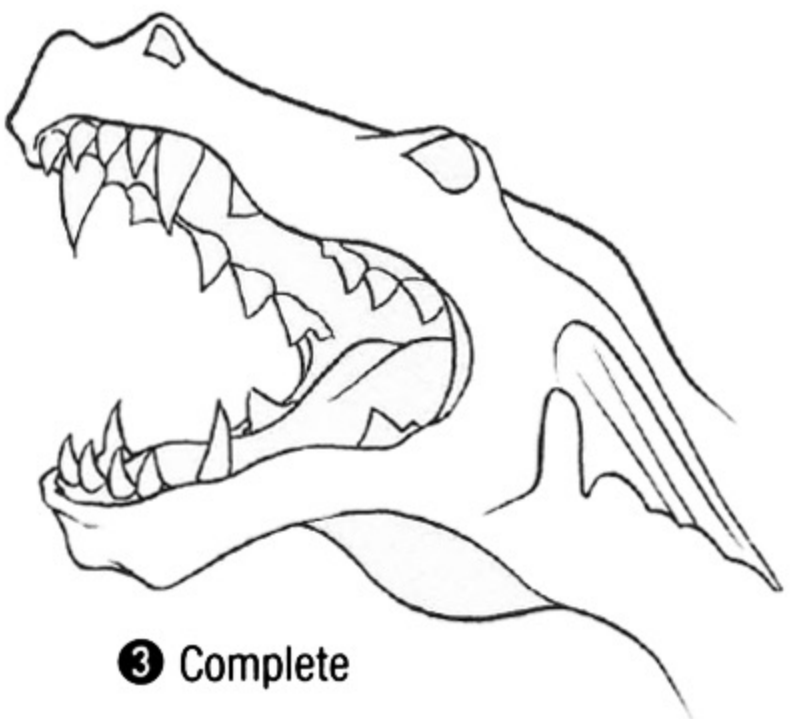
How to Draw the Mouth

Use a stapler as a model.

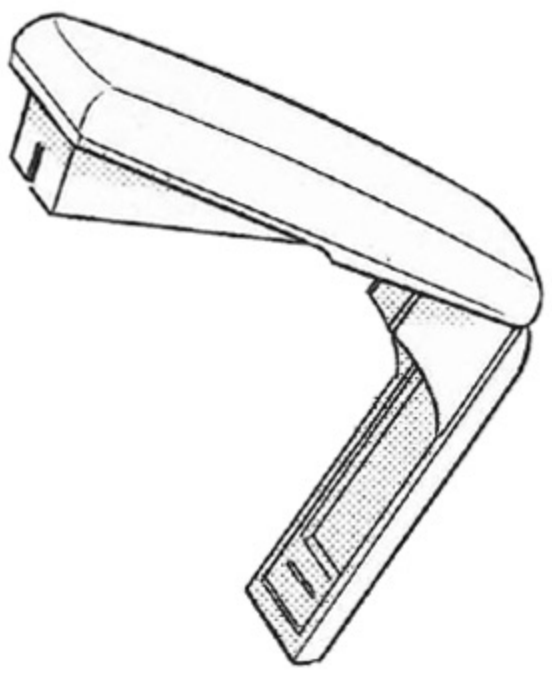
❶ Open the mouth slightly (all the teeth are visible).



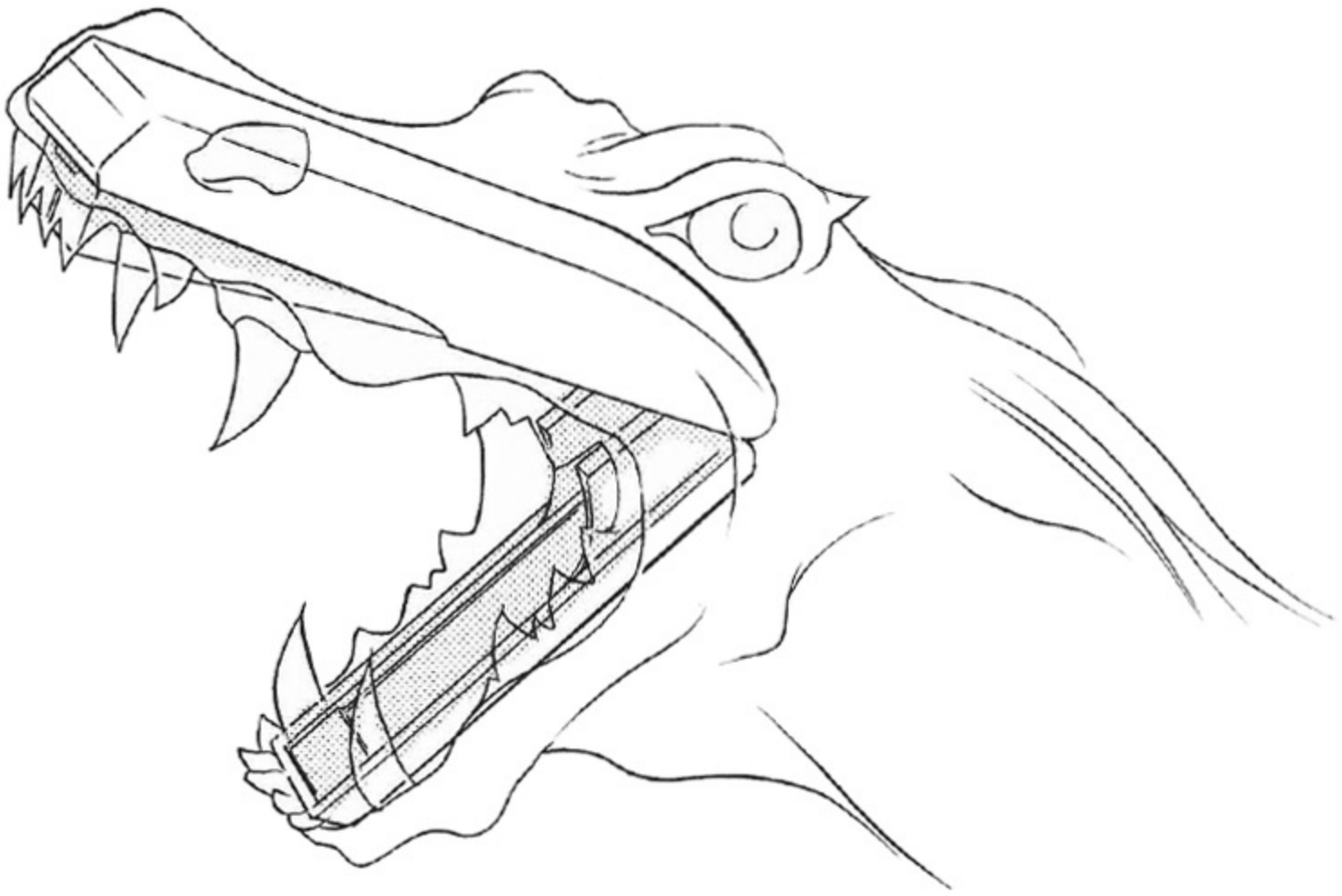
❷ Try adding fangs.

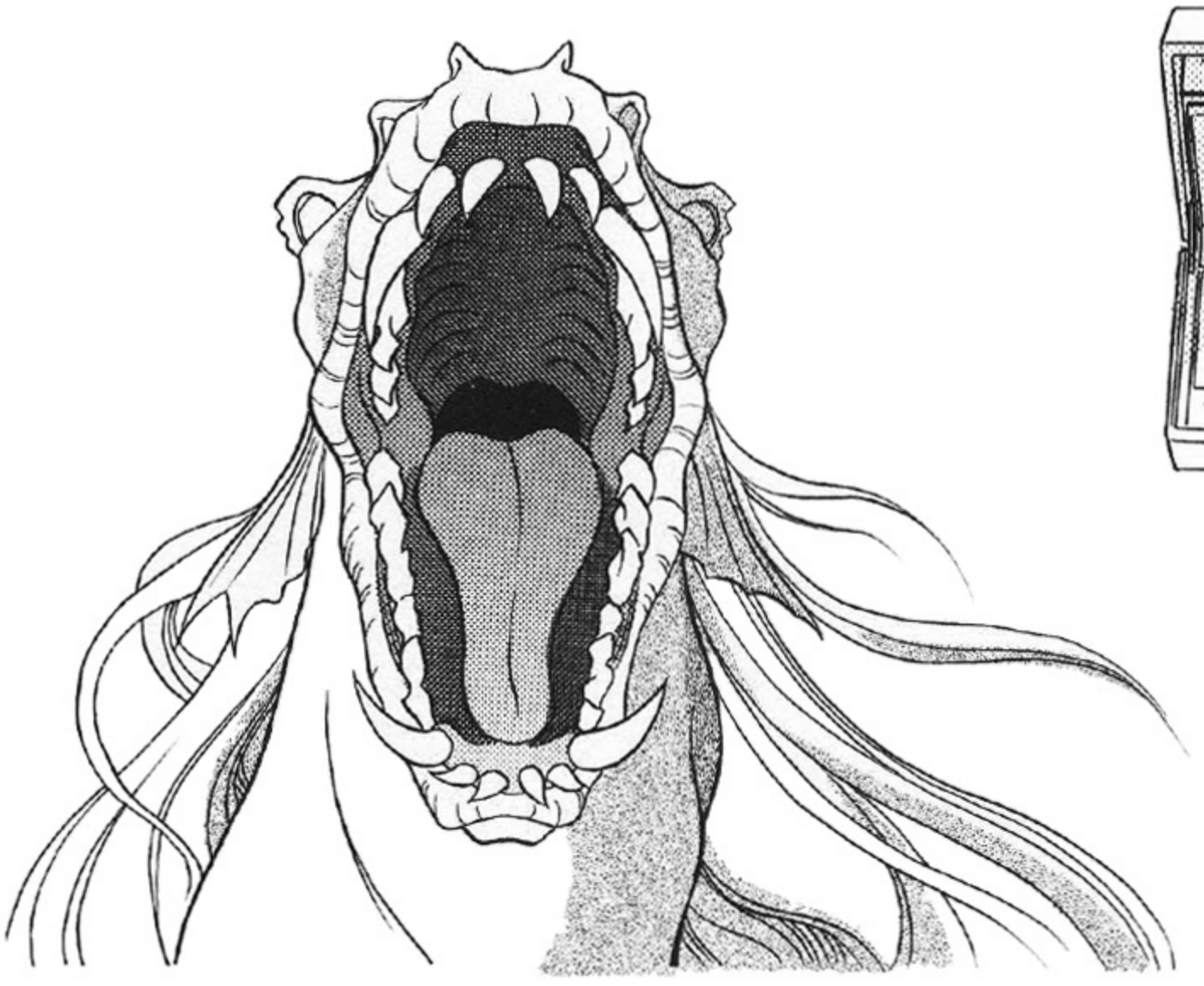


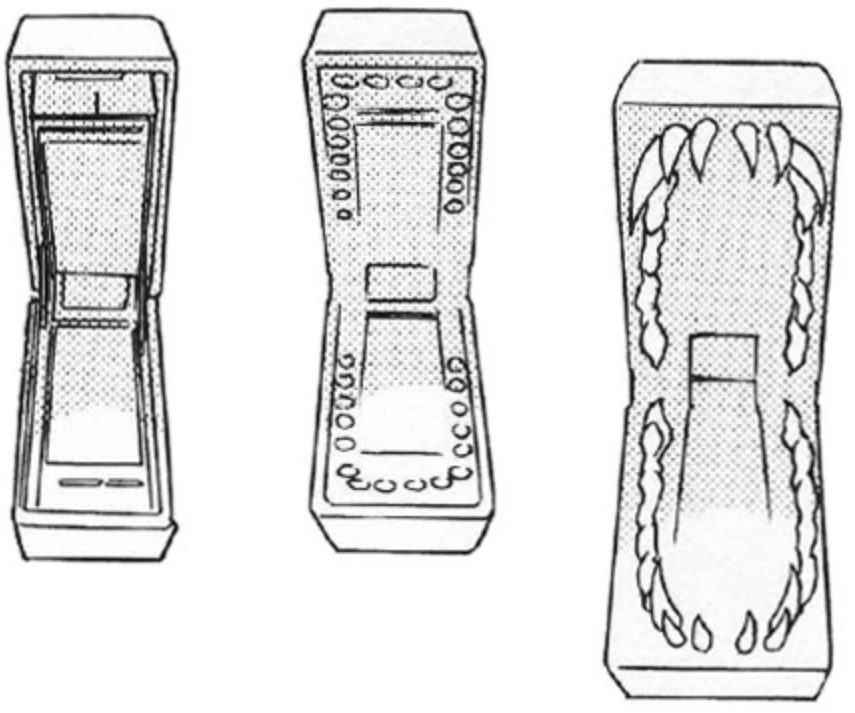
❸ Complete



Opening the mouth wide and pointing down (the front of the lower and upper teeth is visible).







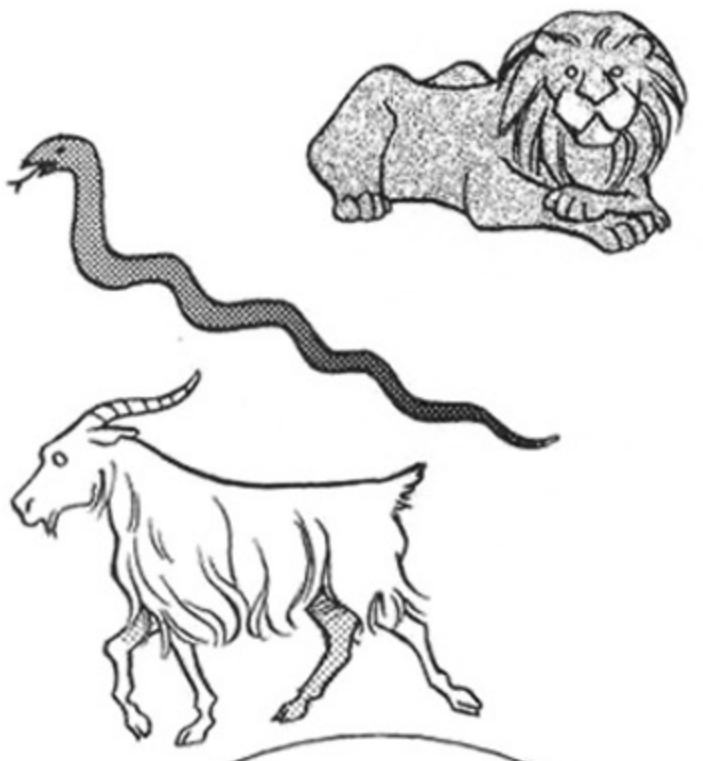
At whatever angle, it is freely adjustable.

Various Fantasy Beasts

Chimera

It has a lion's head, the snake for a tail, and the goat's trunk. It spits fire.

The animals on which the Chimera is based.

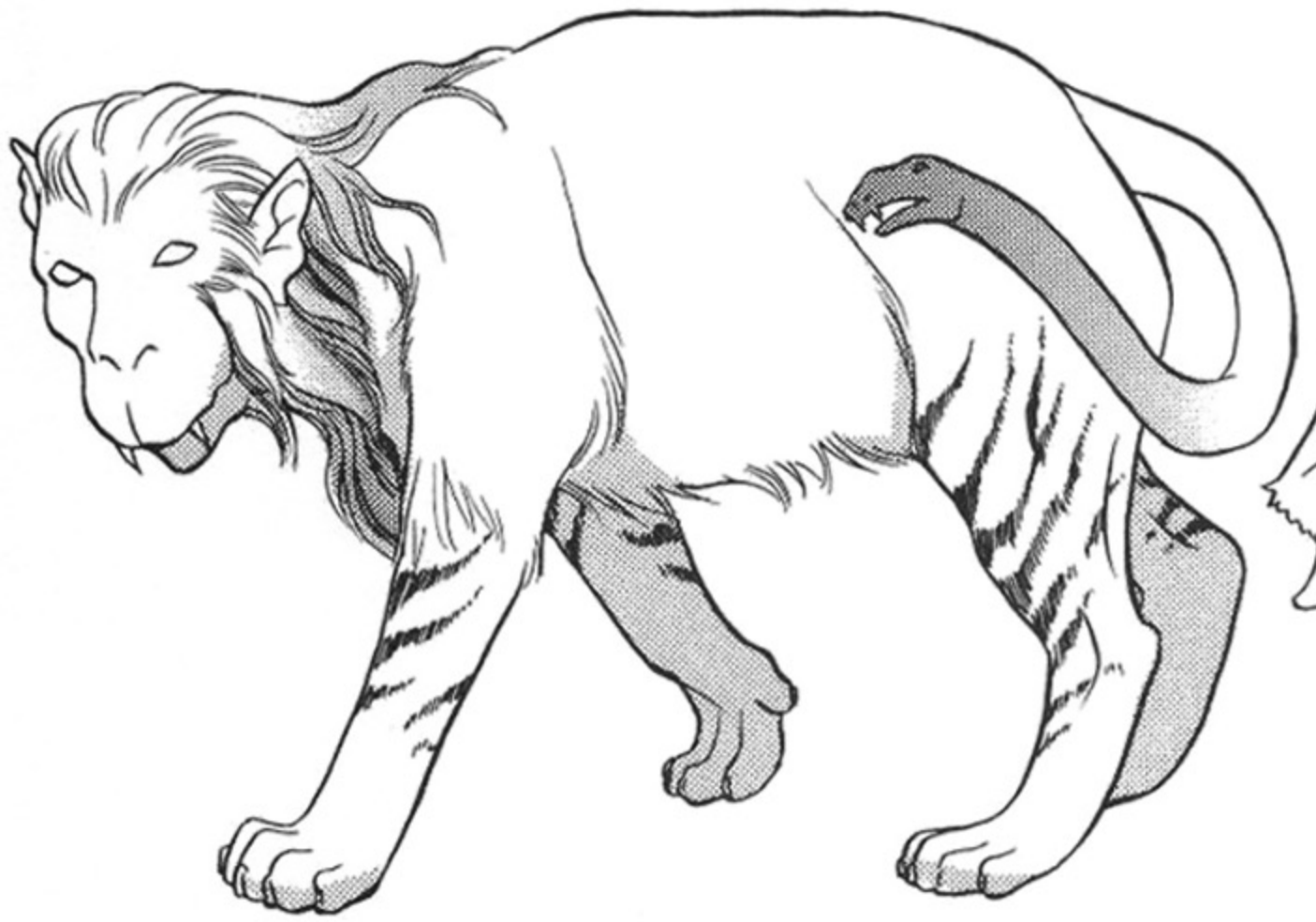


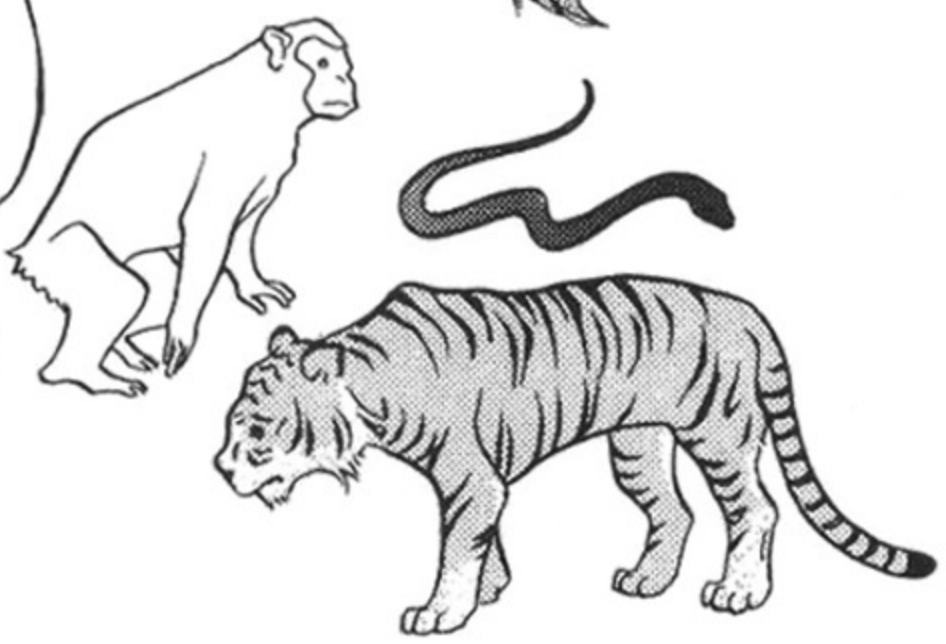
Sphinx

It has the face of a beautiful woman with a lion's body. In other depictions, the Sphinx has a woman's chest and is winged.

Nue

It calls forth and exists in black clouds. Its head is of a monkey, its body a raccoon dog, the hands and feet a tiger, and the tail is a snake. (It is from the late Heian period.)





The animals on which the Nue is based.

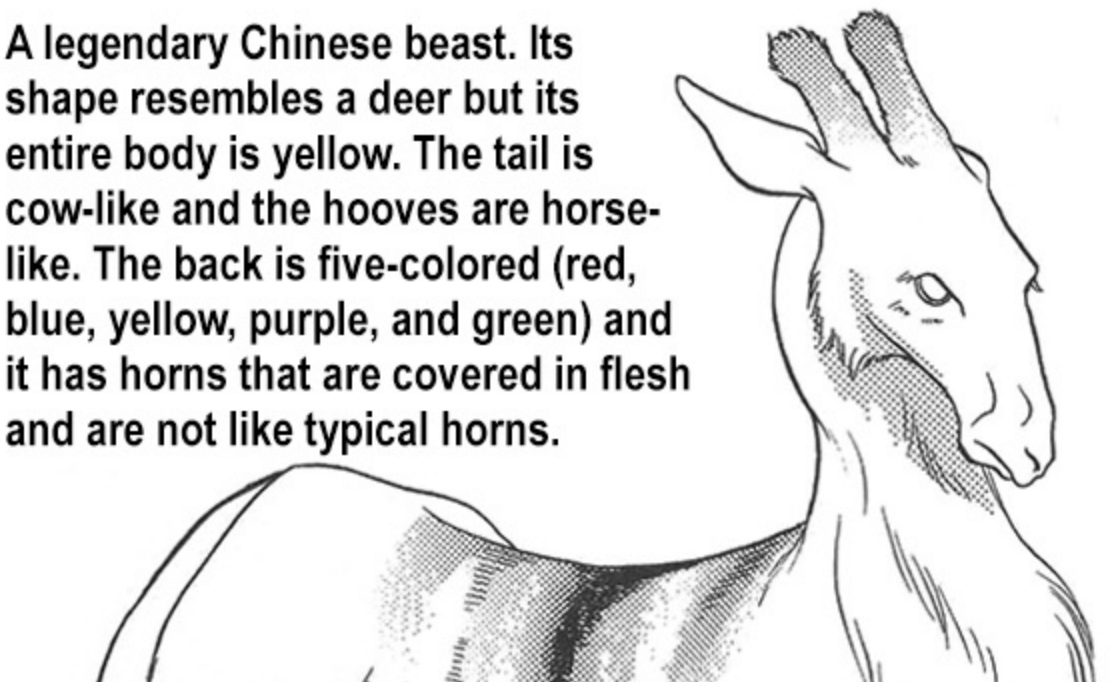
Griffin

The body is of a lion with an eagle's head and wings.

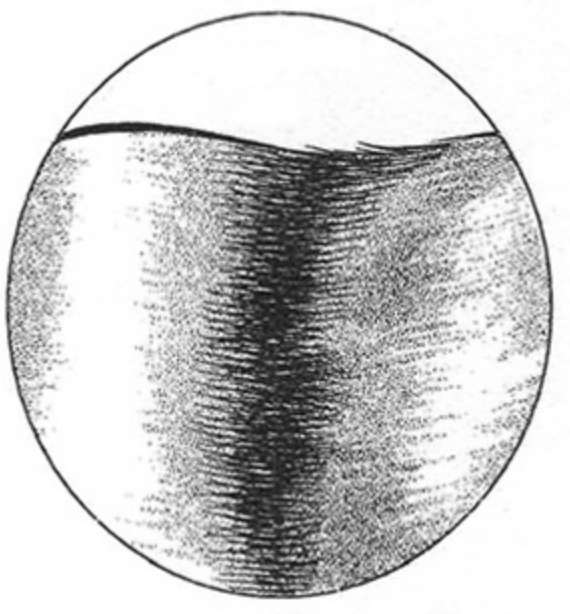
The symbol of the Griffin often used in crests. (A Griffin standing upright on a crest is called a "Griffin Rampant".)

Kirin

A legendary Chinese beast. Its shape resembles a deer but its entire body is yellow. The tail is cow-like and the hooves are horse-like. The back is five-colored (red, blue, yellow, purple, and green) and it has horns that are covered in flesh and are not like typical horns.



The horn covered in flesh is drawn fury in texture.



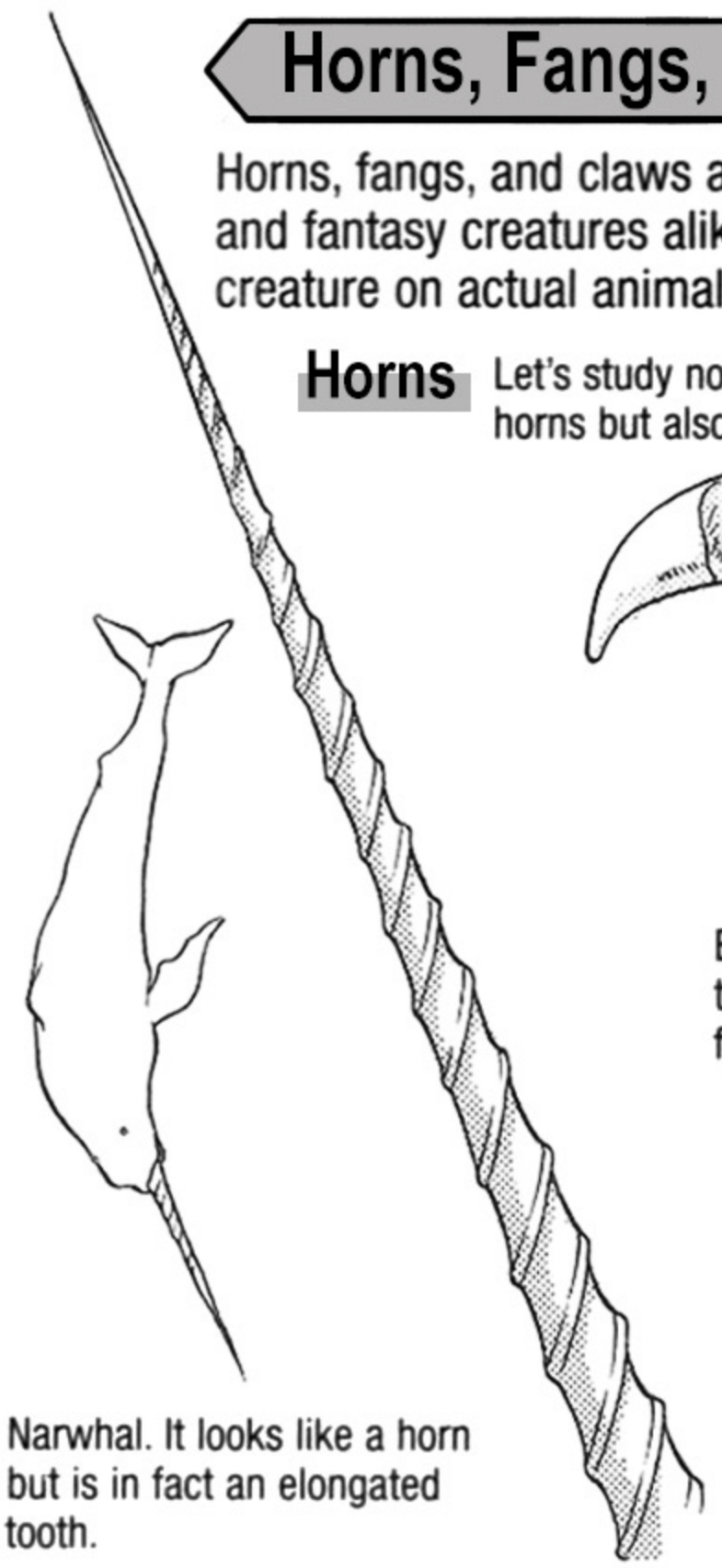
The five-color back. Since manga is mostly monotone, use contrast to elicit various colors.

Horns, Fangs, and Claws

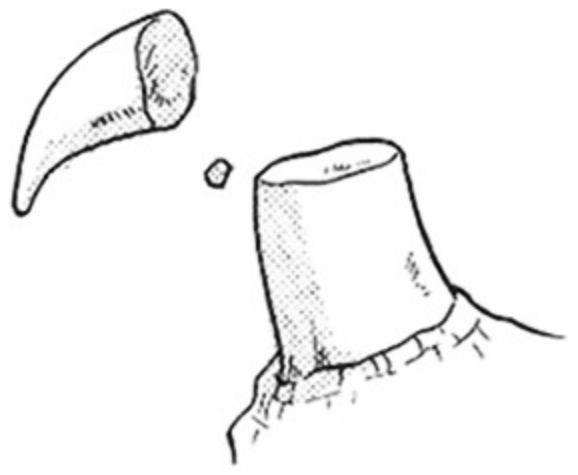
Horns, fangs, and claws are the three most identifiable features of demons and fantasy creatures alike. The range of usage is broad so base your creature on actual animals.

Horns

Let's study not only the material quality of horns but also how and where it grows.



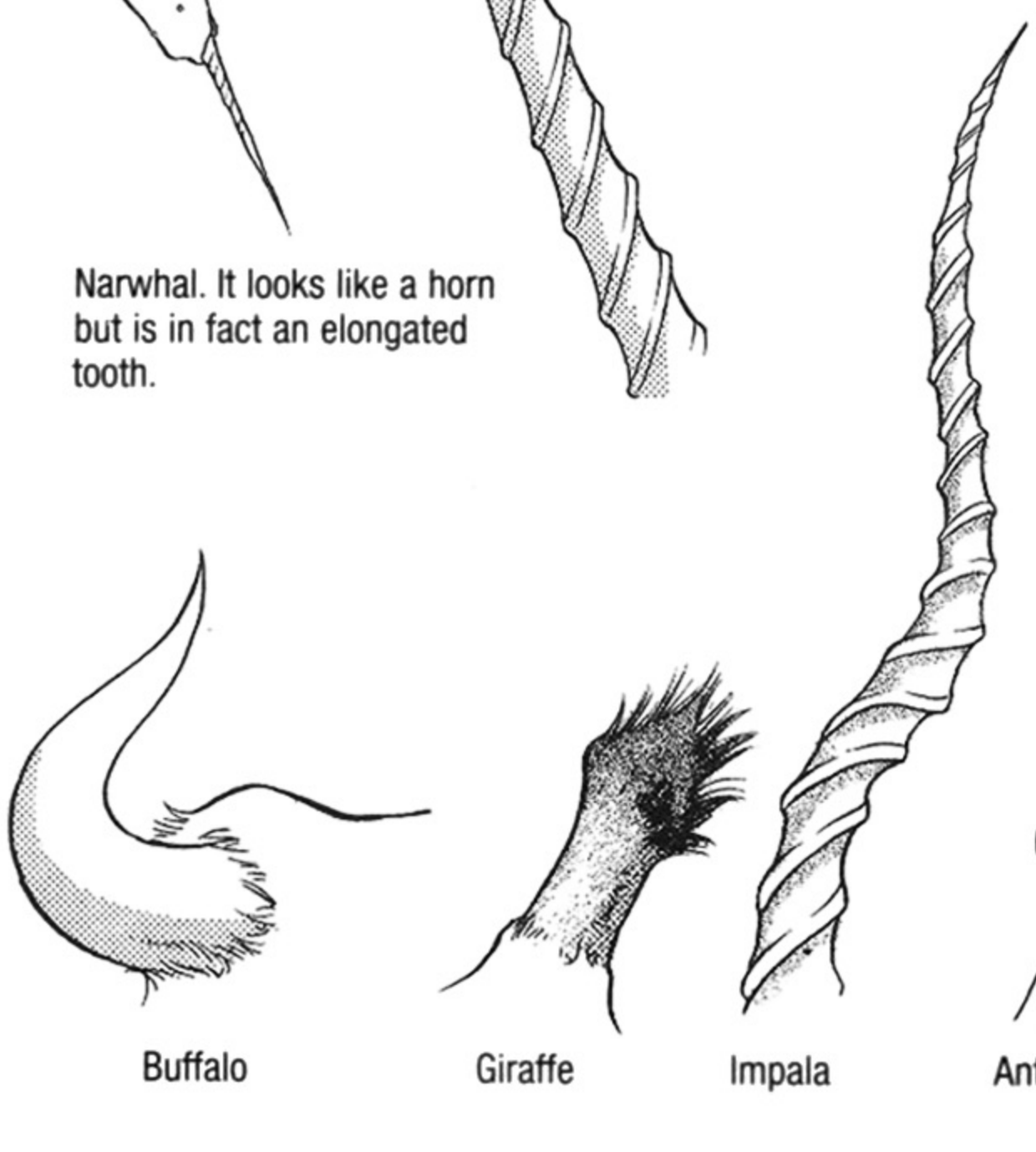
Narwhal. It looks like a horn but is in fact an elongated tooth.



Even if it is broken off in the middle, blood does not flow.

Rhinoceros. The horn is actually rounded.

Ram. This type is commonly used for demons.



Buffalo

Giraffe

Impala

Antelope

Infant

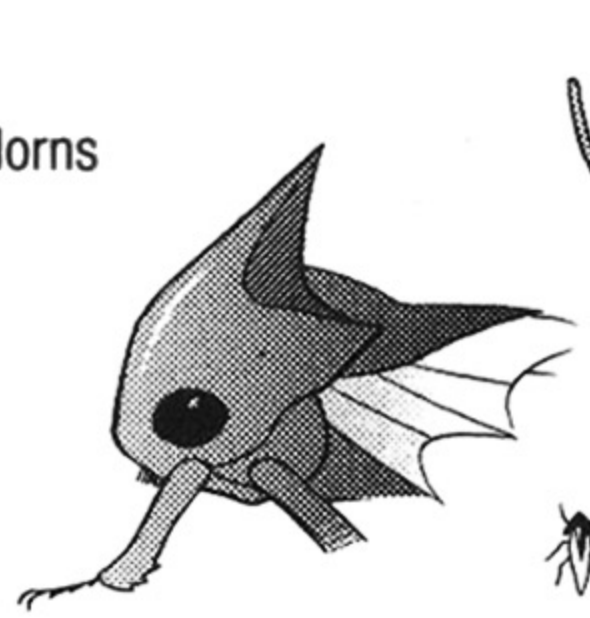
One year old

Two years old

A Japanese serow

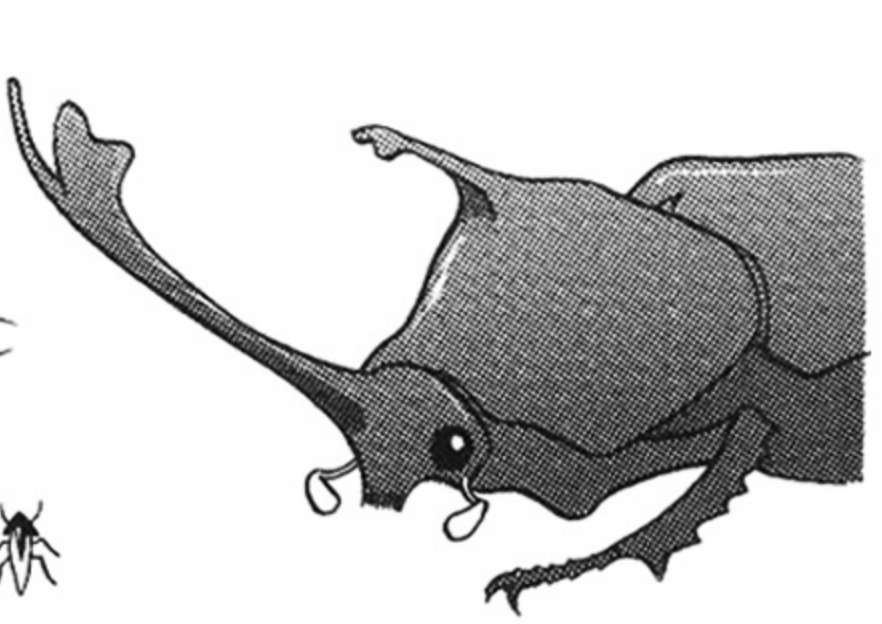
Insect Horns

Scarab



Horned cicada

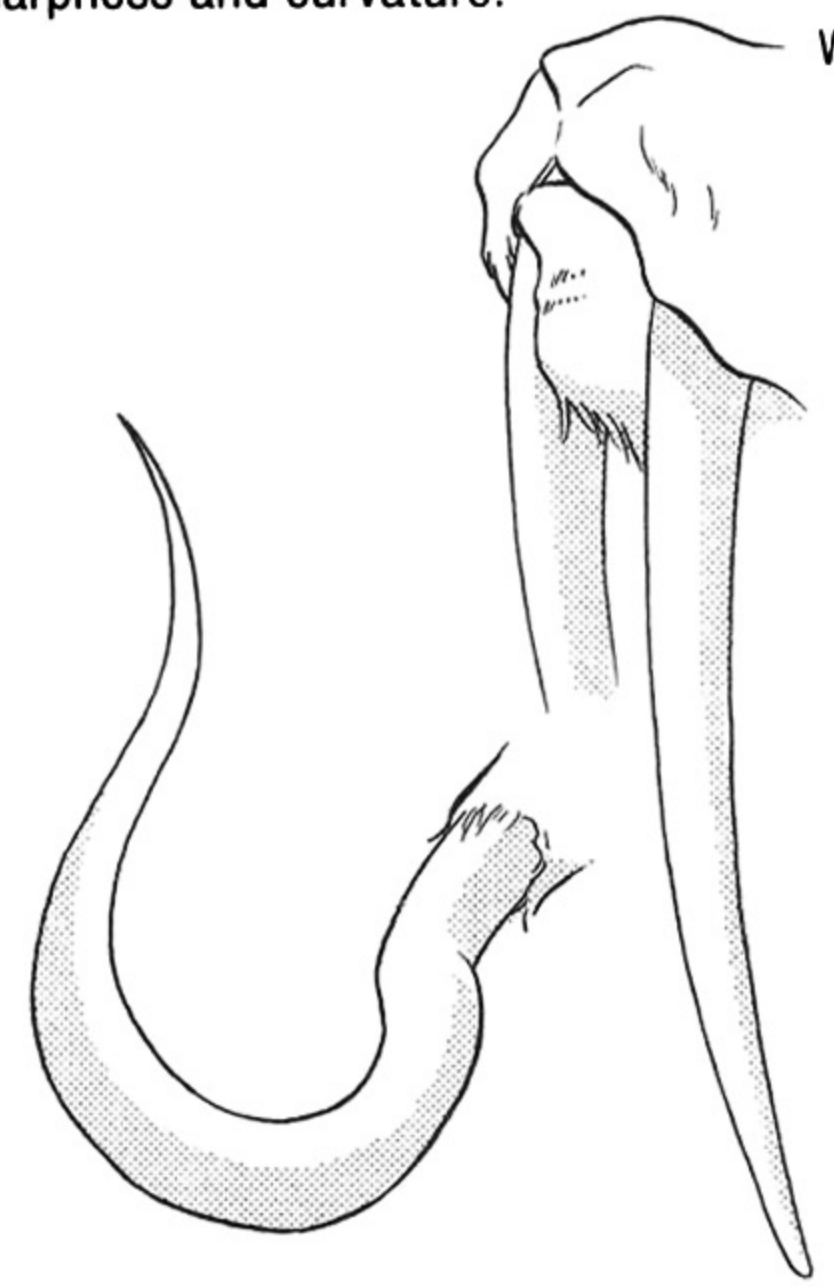
Actual size



Beetle

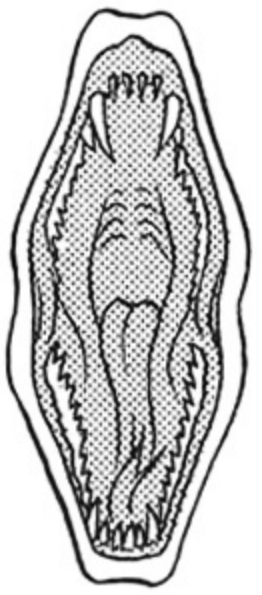
Fangs

There are various types, depending on the fang's sharpness and curvature.

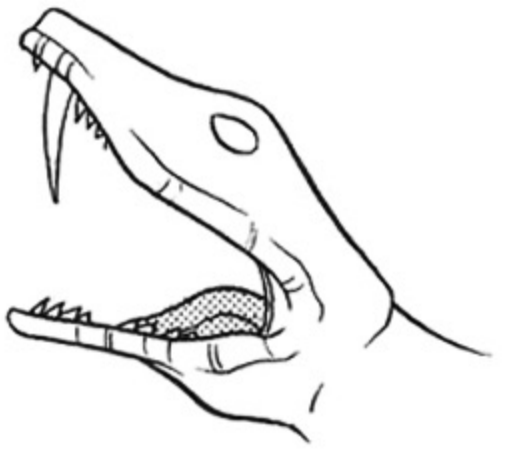


Walrus

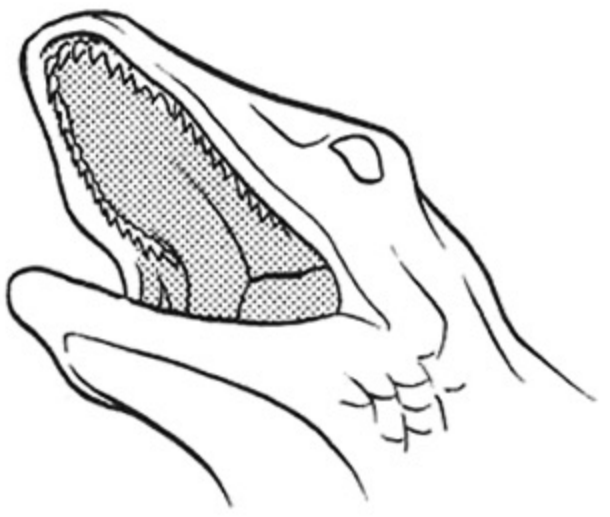
Mammoth



Snake (frontal)



Snake (side)

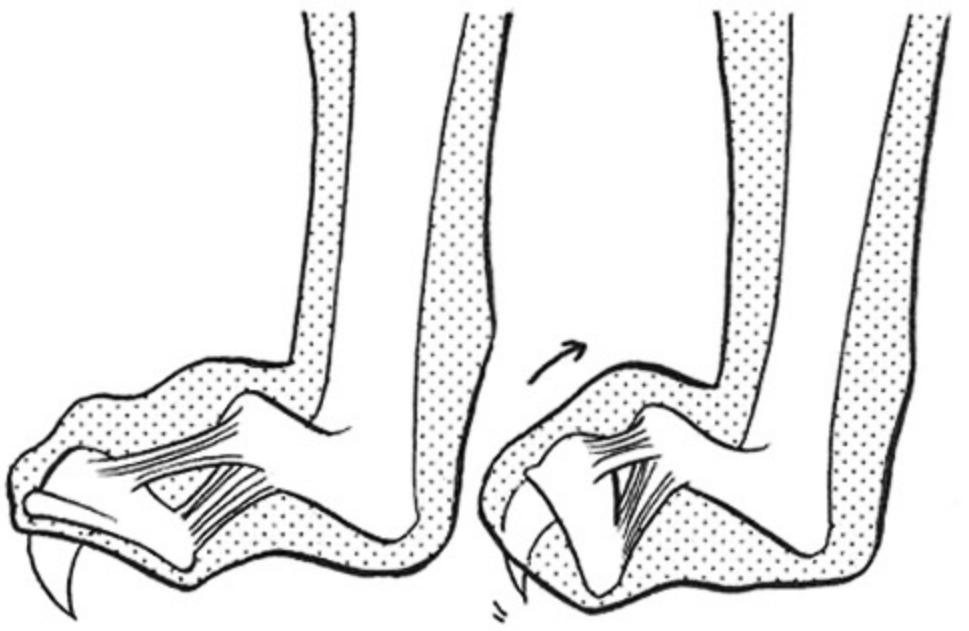


Lizard or a fish with teeth

Cat

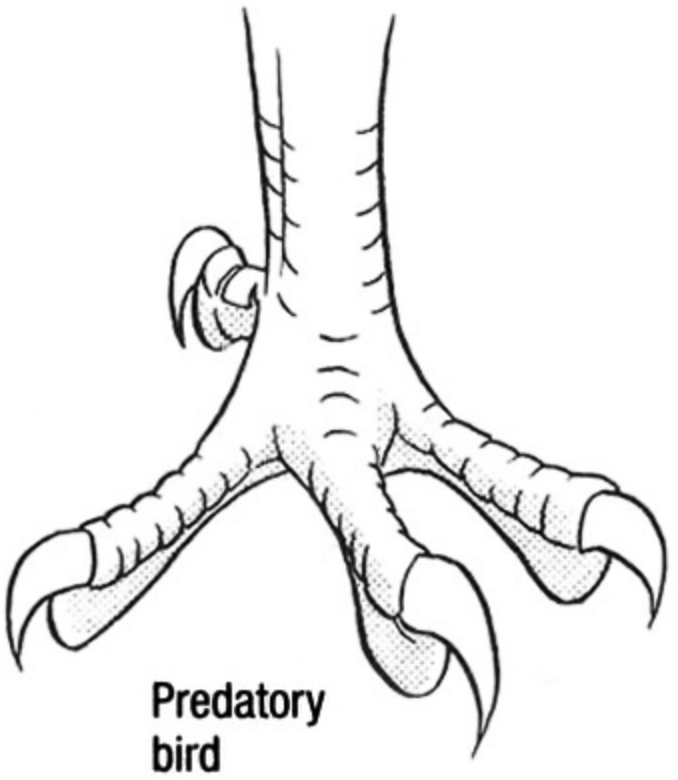
Claws

Cat
(Before and after retraction)



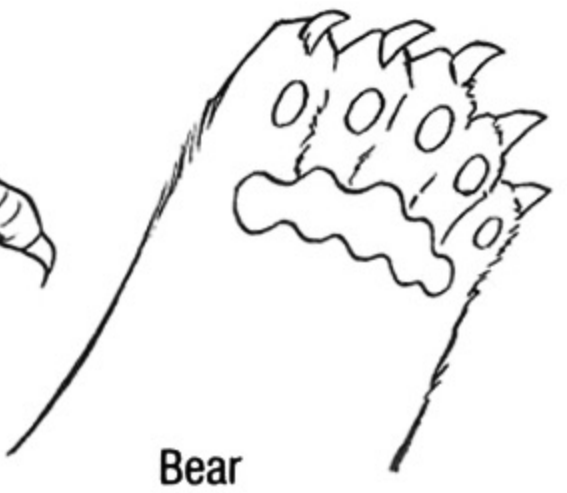
The skeleton of a cat's hand
(Retraction system)

Beetle



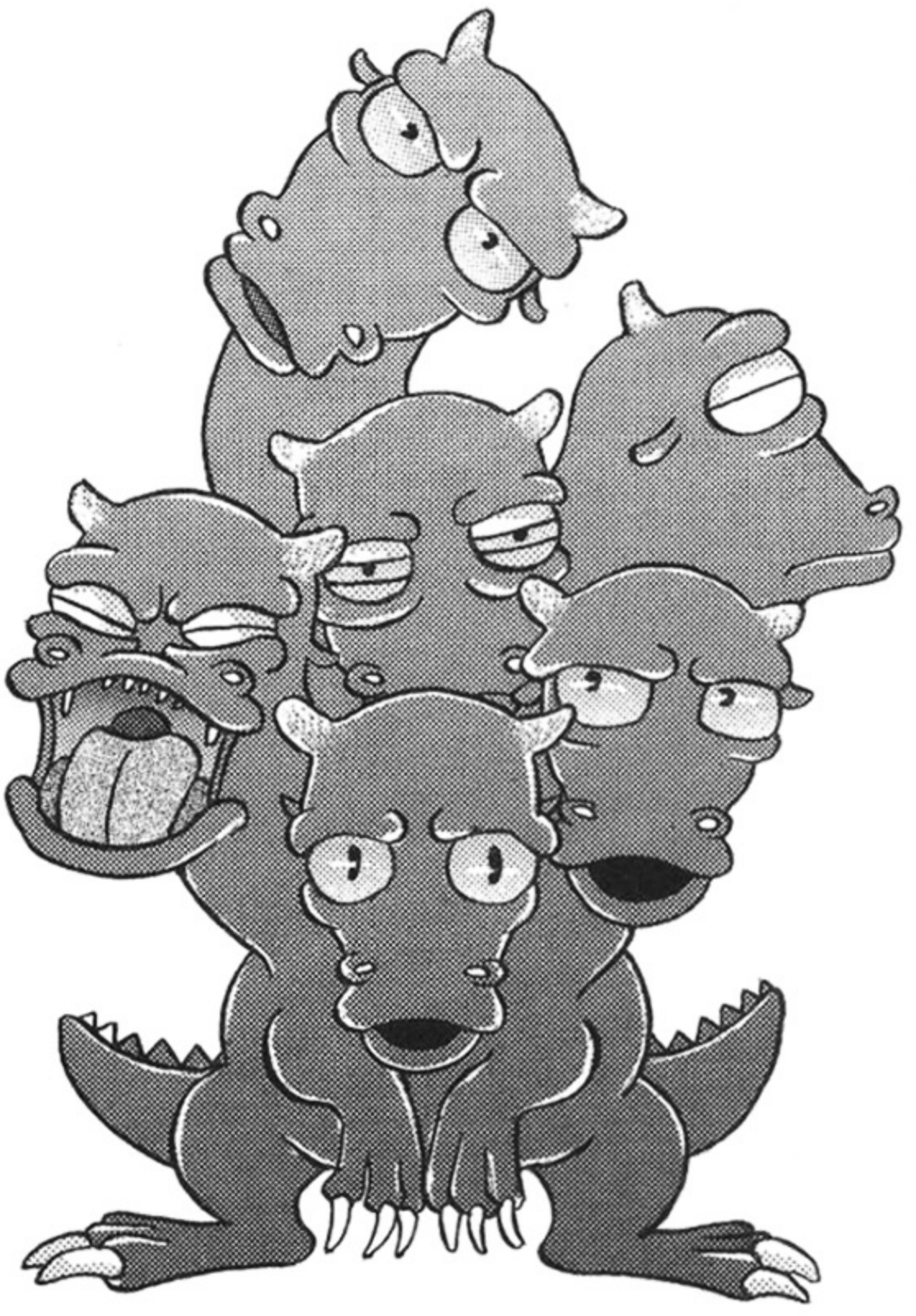
Predatory bird

Bird's claw



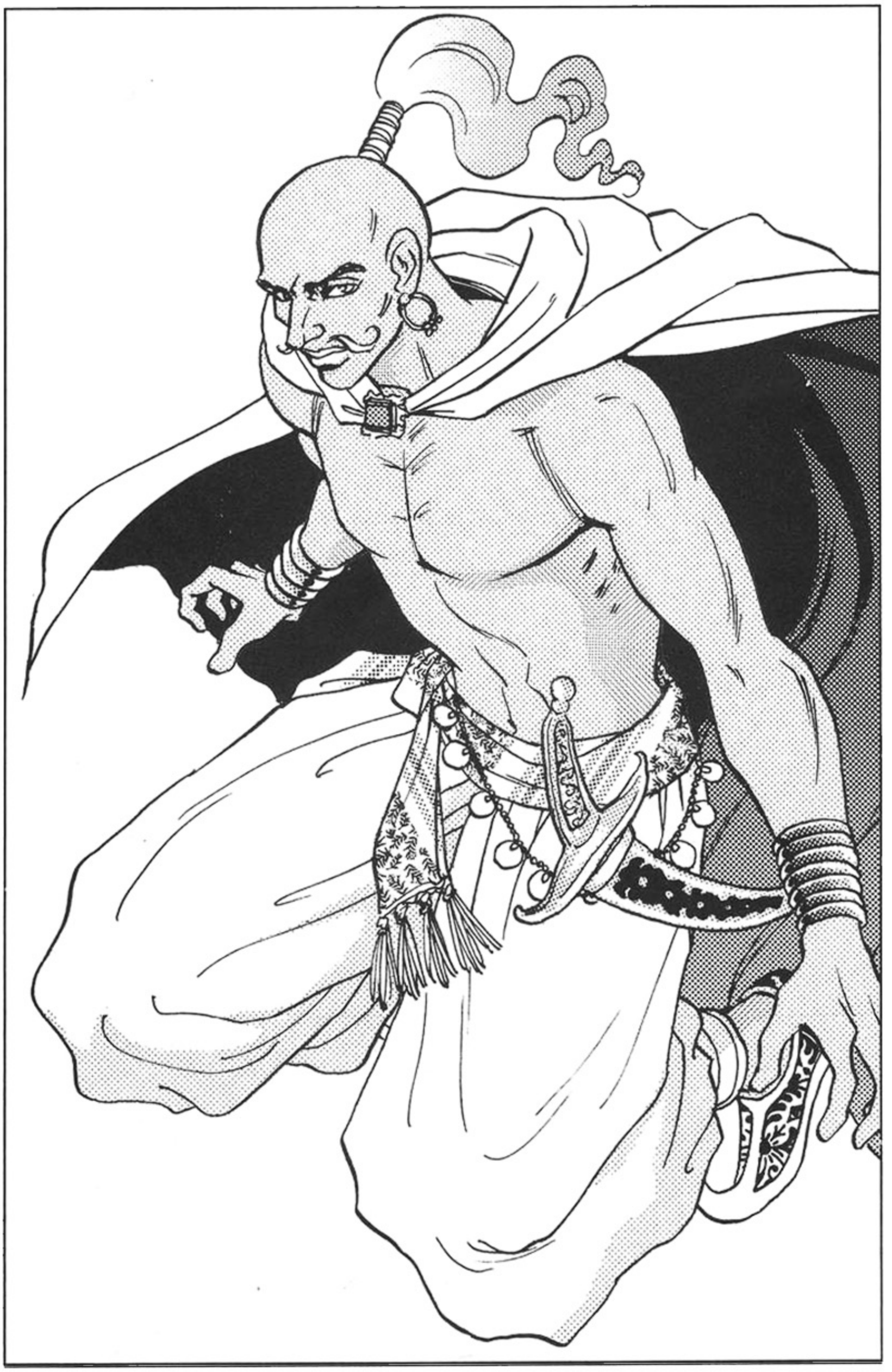
Bear

Small Monster Characters



Chapter 4

Forces of Good
Espers, Exorcists and Demon Hunters

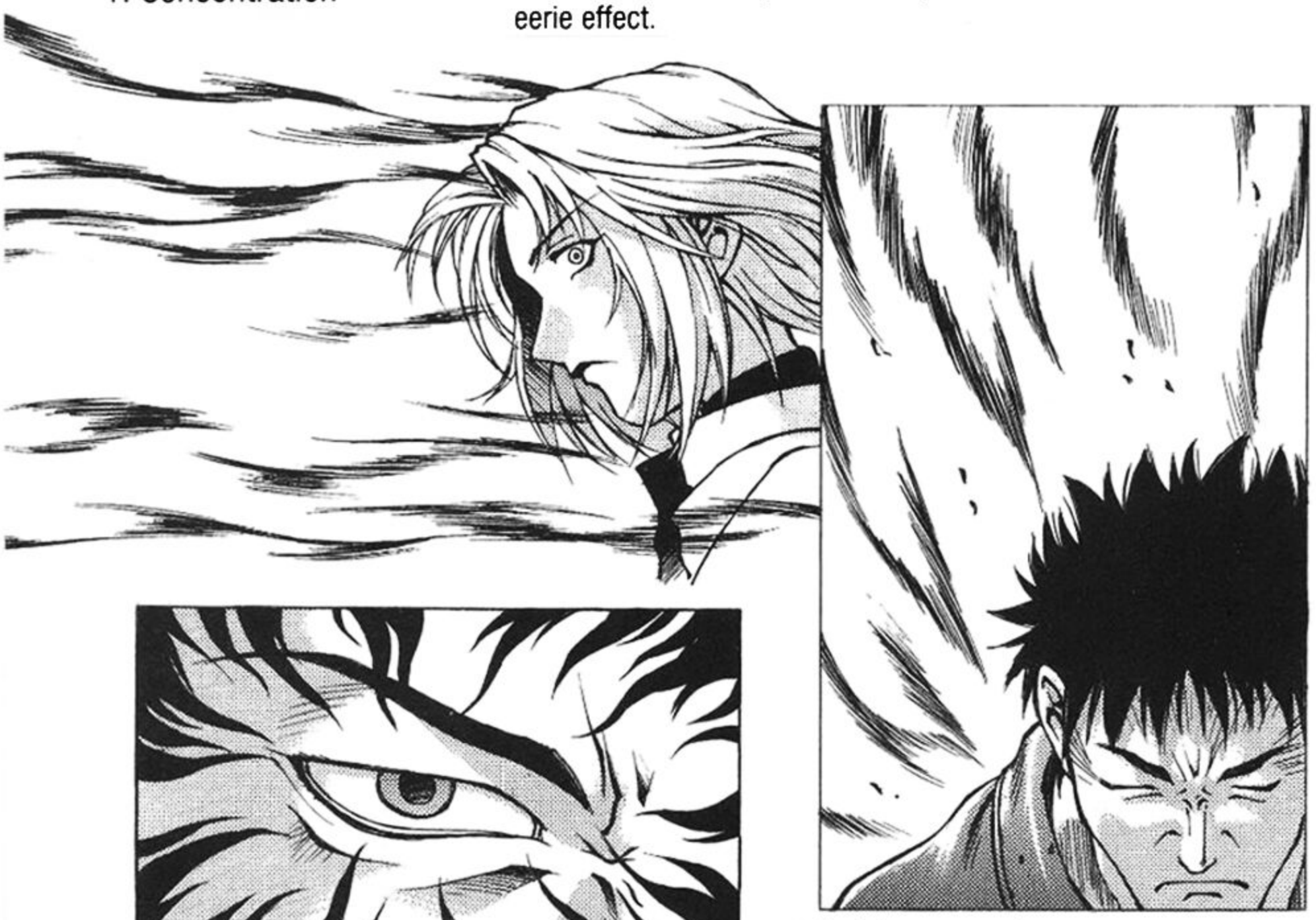


Espers

Concentration and Use of Lettering

1. Concentration

The effect of intensity is commonly used for an eerie effect.



An intense mood

The thick, full-black lines can produce an effect of extreme concentration.

Use of speedlines for effects involving intuition.

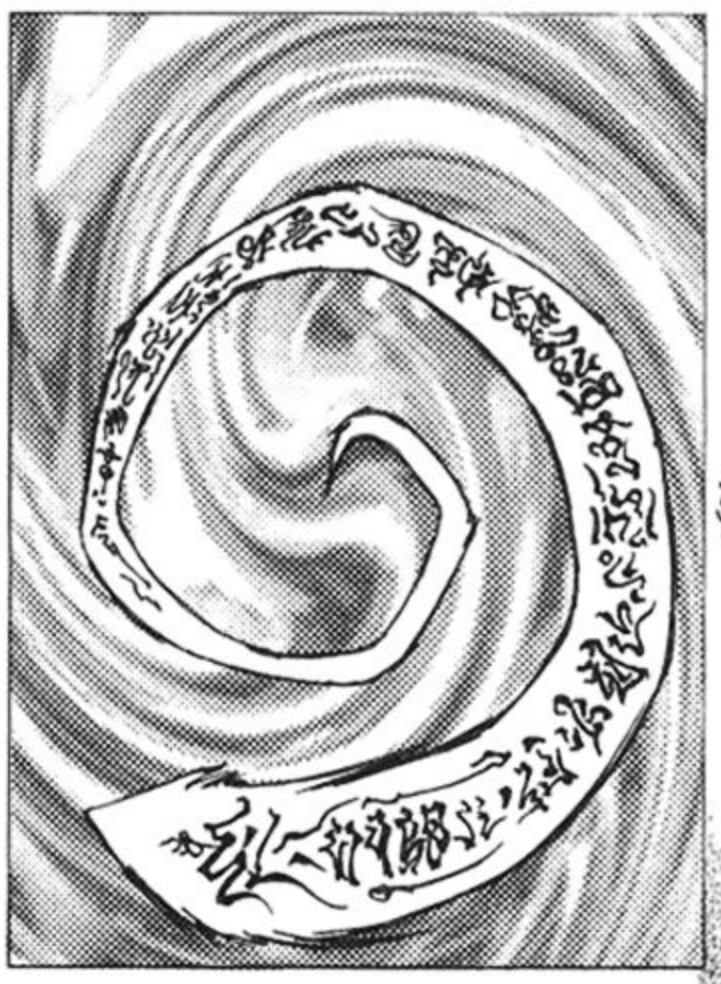
Focus the lines at the center of the face or the head.

2. Lettering effects used for spells

Use uncommon lettering for magic spells. Even if fake, letter-like code has a mysterious quality, as though laden with meaning.

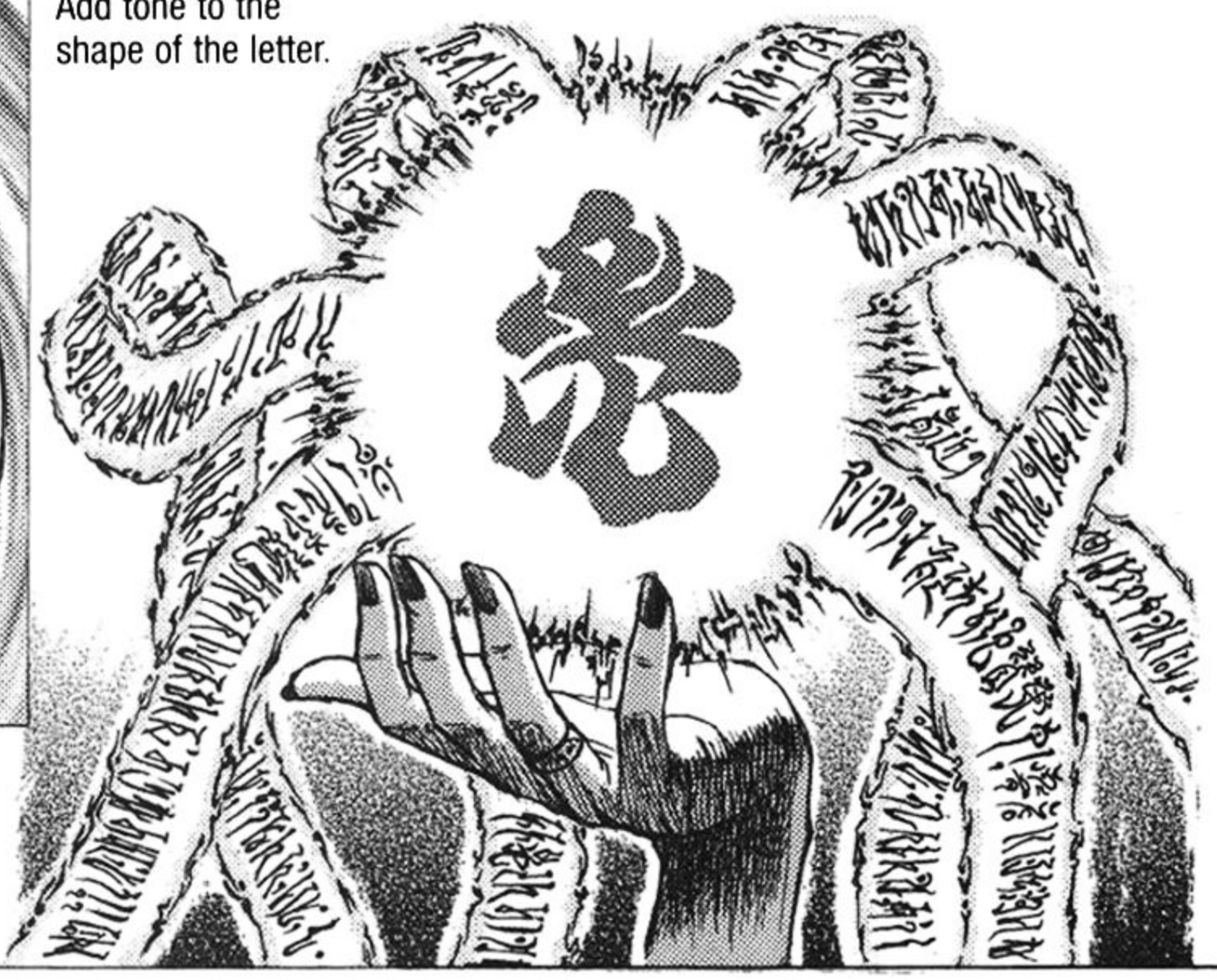
❶ The outline of the lettering is added to the sketch.

❷ Add ink along the outline.



There are also letters that rise, rotate, and diffuse.

Add tone to the shape of the letter.

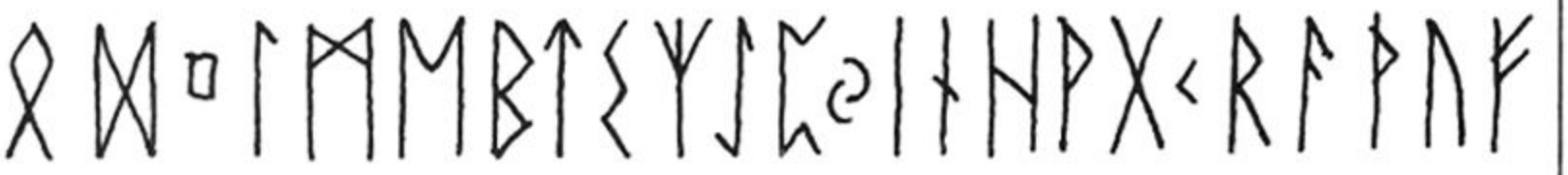


Lettering used for spells and incantations

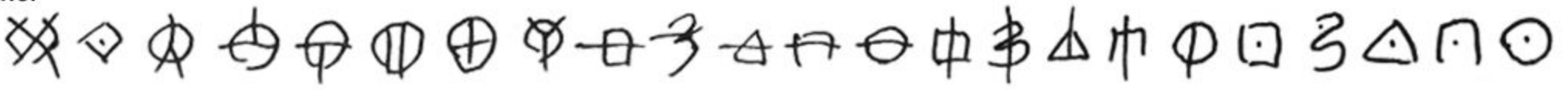
Old-style alphabet

This Sanscript used for Esoteric Buddhism requires the artist's release and is therefore not used. Design an original one.

Mirror-image alphabet—magic letters



Rune letters—ancient Irish alphabet and Druid alphabet



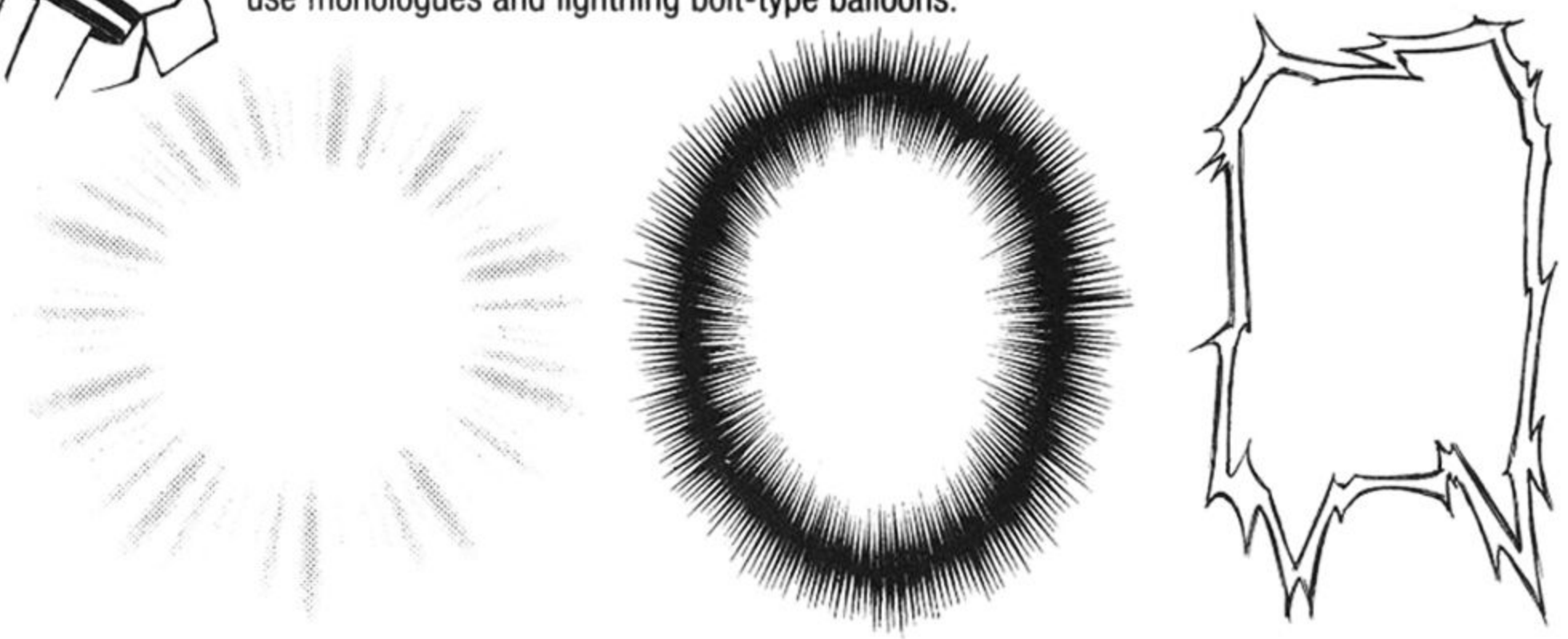
Hotsuma Lettering—ancient Japan

Special Powers and Various Effects

Telepathy

Executing powers that cannot be seen involves:
1. The moment of execution
2. The condition of the power's target

Telepathy is an intuitive voice heard in the mind or thought-conversation, so use monologues and lightning bolt-type balloons.



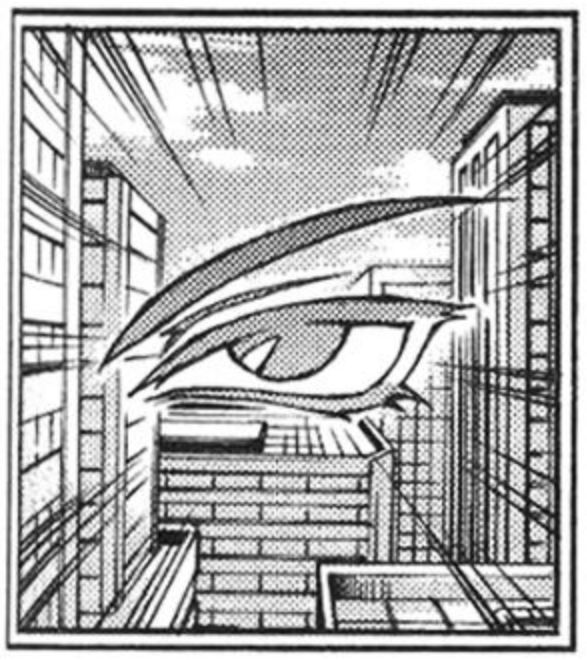
With telepathy or conversation by sense, use effects such as
1) doubling the character's outline
2) tone used to express speed with the head turned back.

By making the background unusual, it seems as though there is some special power being used.

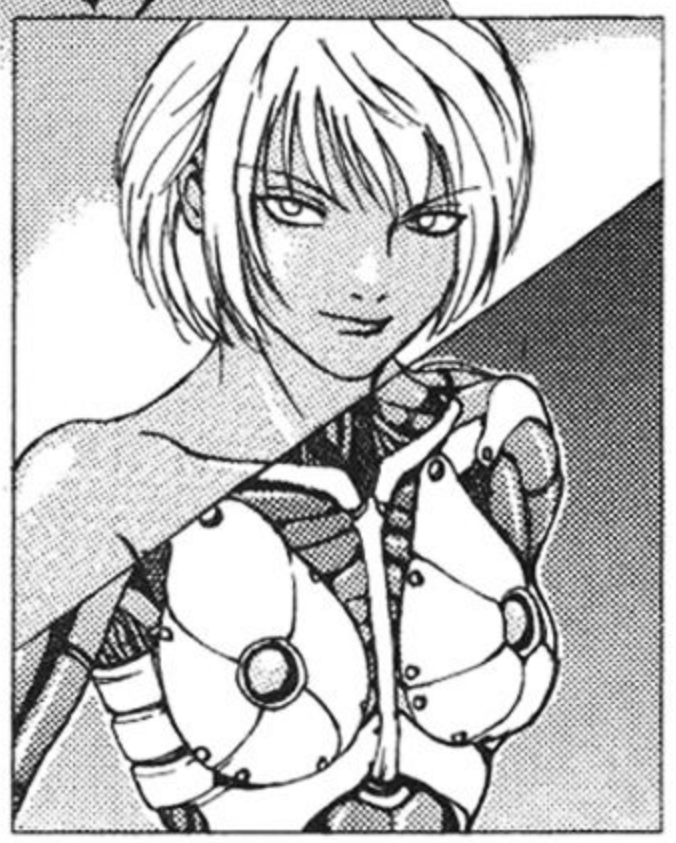
Clairvoyance

It is common to make the eyes glow. This can be used to express all extrasensory powers.

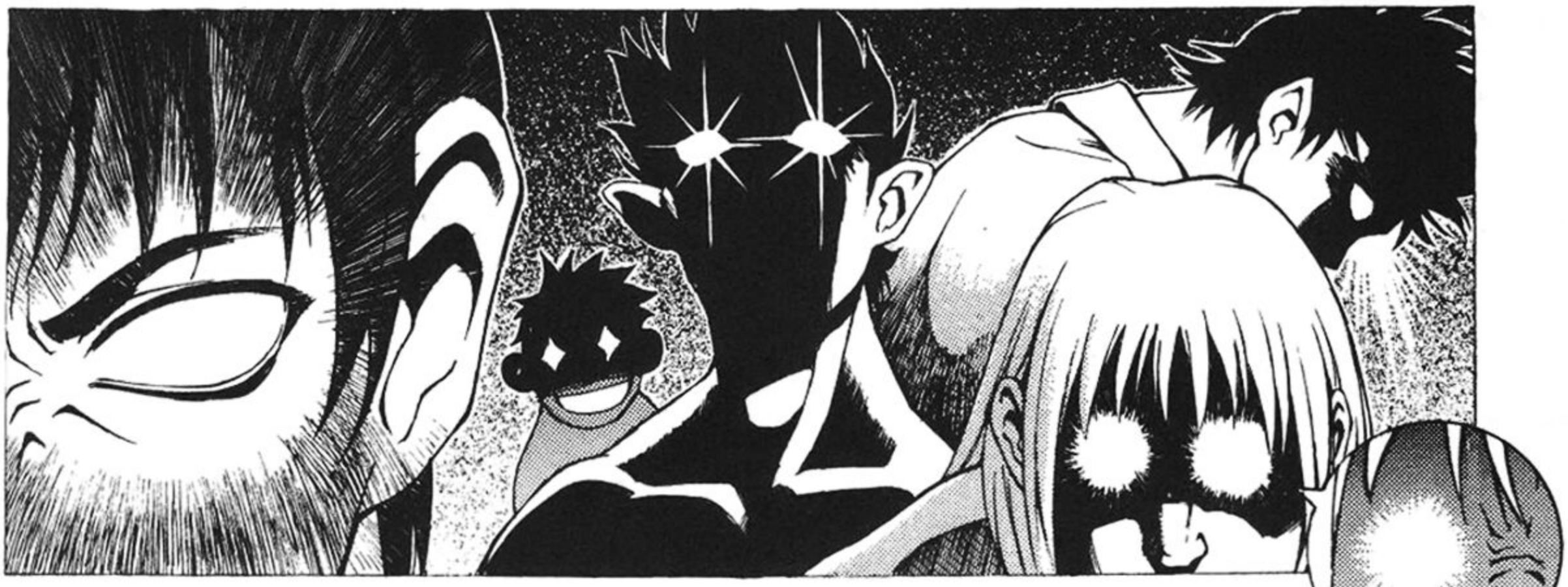
There are powers such as clairvoyance, pre-cognition, and post-cognition that allow one to see the past, future, and other locations through the mind.



With special powers, there is also the transformation into astral form, where one can see and hear faraway things. To illustrate the use of power, put the scene in a different shaped bracket or use a tone.



Internal structure is visible with clairvoyance. It is a lot like X-ray vision.

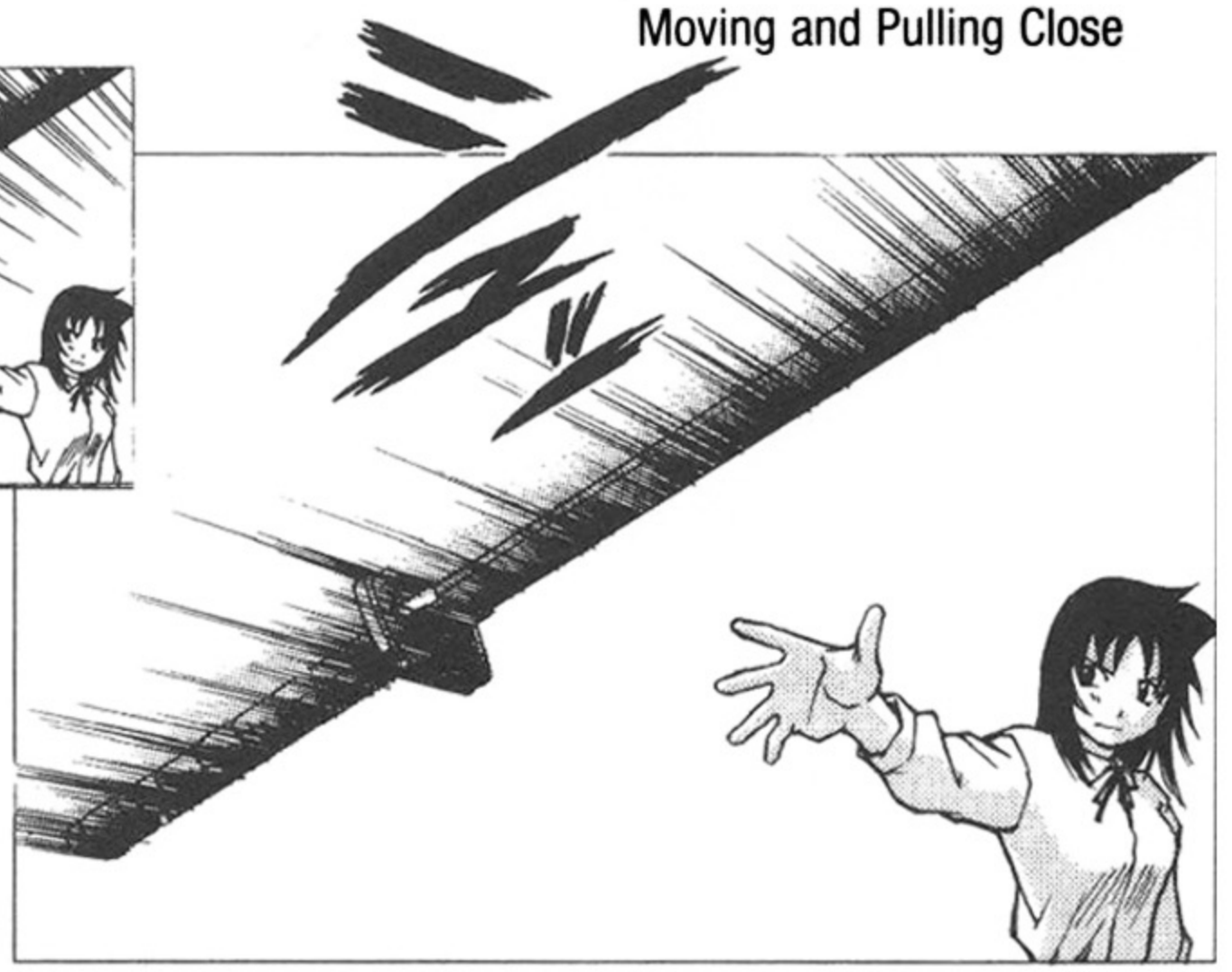


Gradation or usual screen tone is applied and shaved.

Telekinesis

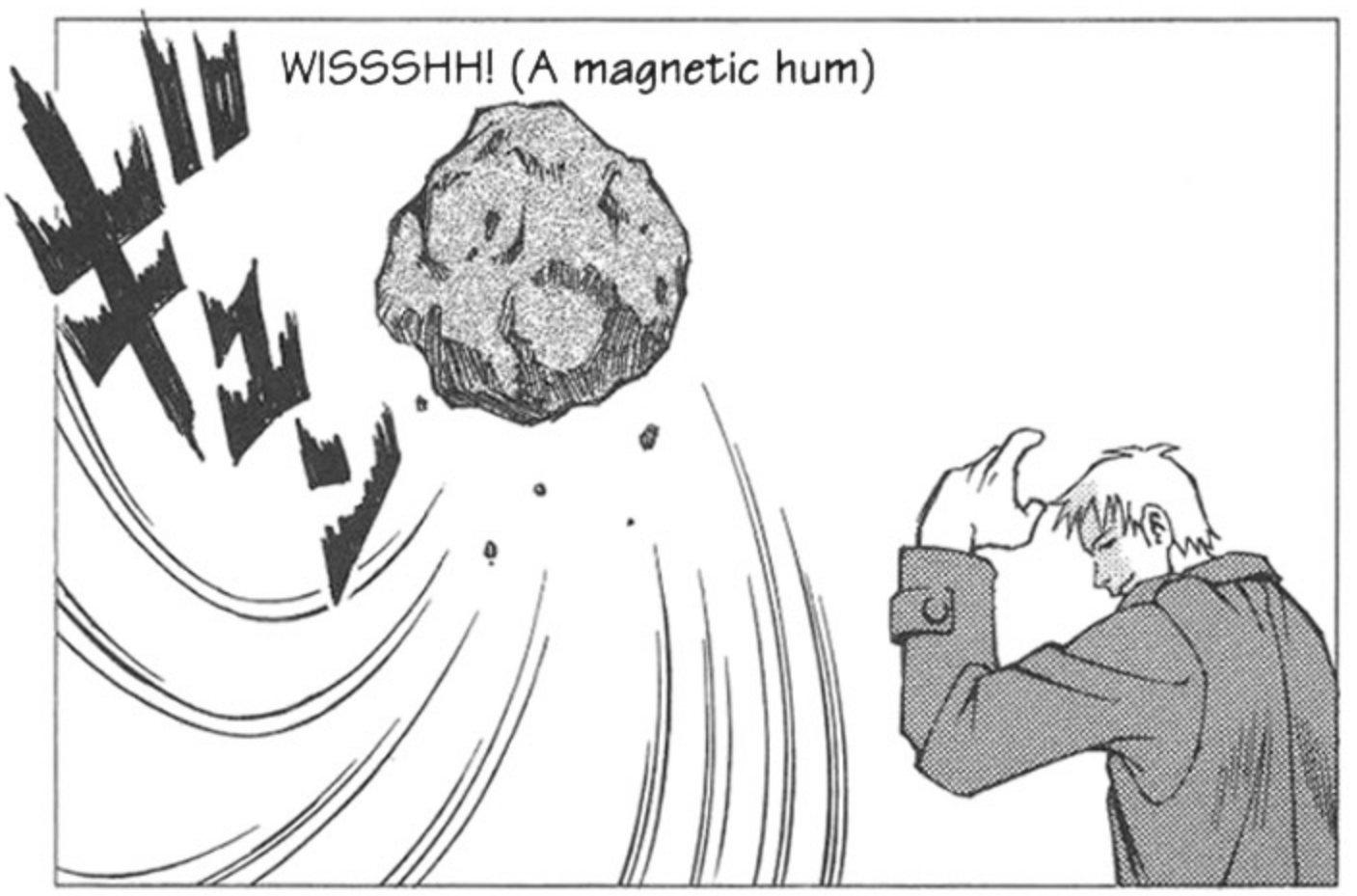
Usually, movement lines are used for directing telekinesis. Leaving trails of the image in the air is important. Use curved lines in addition to straight lines.

Multiplying the lines with typical concentration lines add more action or force to the image.



The effect of straight lines

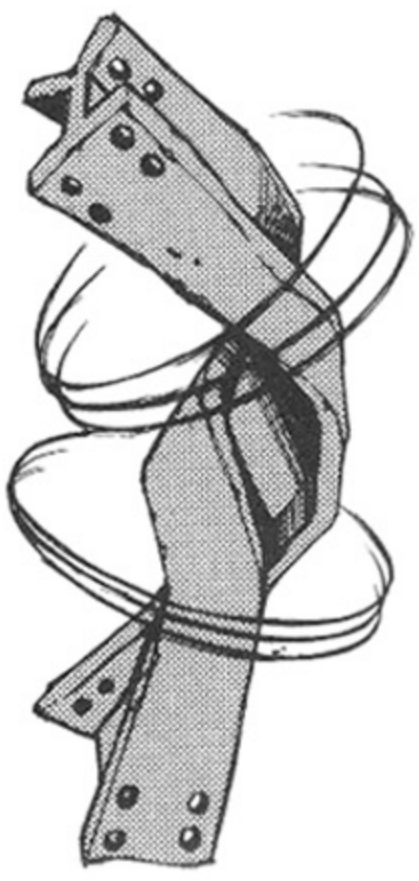
Slow movements require short effect lines and sound effects.



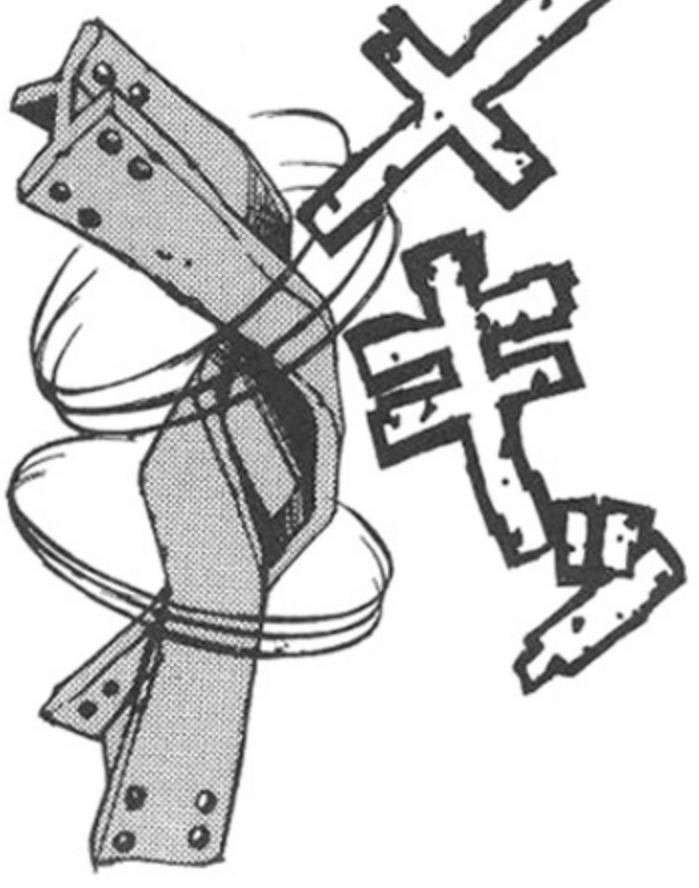
The effect of curved lines

Twisting

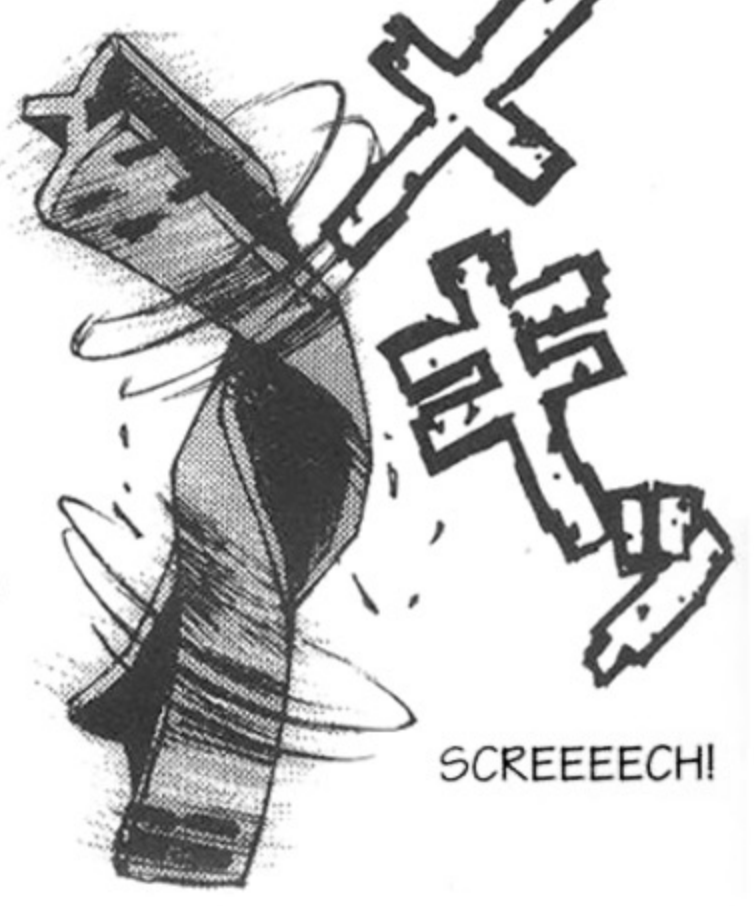
It is important to also use lettering when expressing super powers.



Effect lines only



Lettering has been added.



Effect lines, lettering and tone

Floating

Straight lines or curved lines, strong force or no force, things like hair and clothing respond to movement and should be drawn accordingly. Imagine the type and direction of movement, then draw the figure and the effect lines.

Express the condition of floating using blots.

Healing

Usually, healing is done in one or two frames with the sound effect "HISSSSSS".

Pyrokinesis & Fire Balls

To draw someone engulfed in flames, draw the figure with upward strokes to indicate the direction of the fire.

The body engulfed in flames cries out.

The figure is all of a sudden engulfed in flames.

Burst of Fire

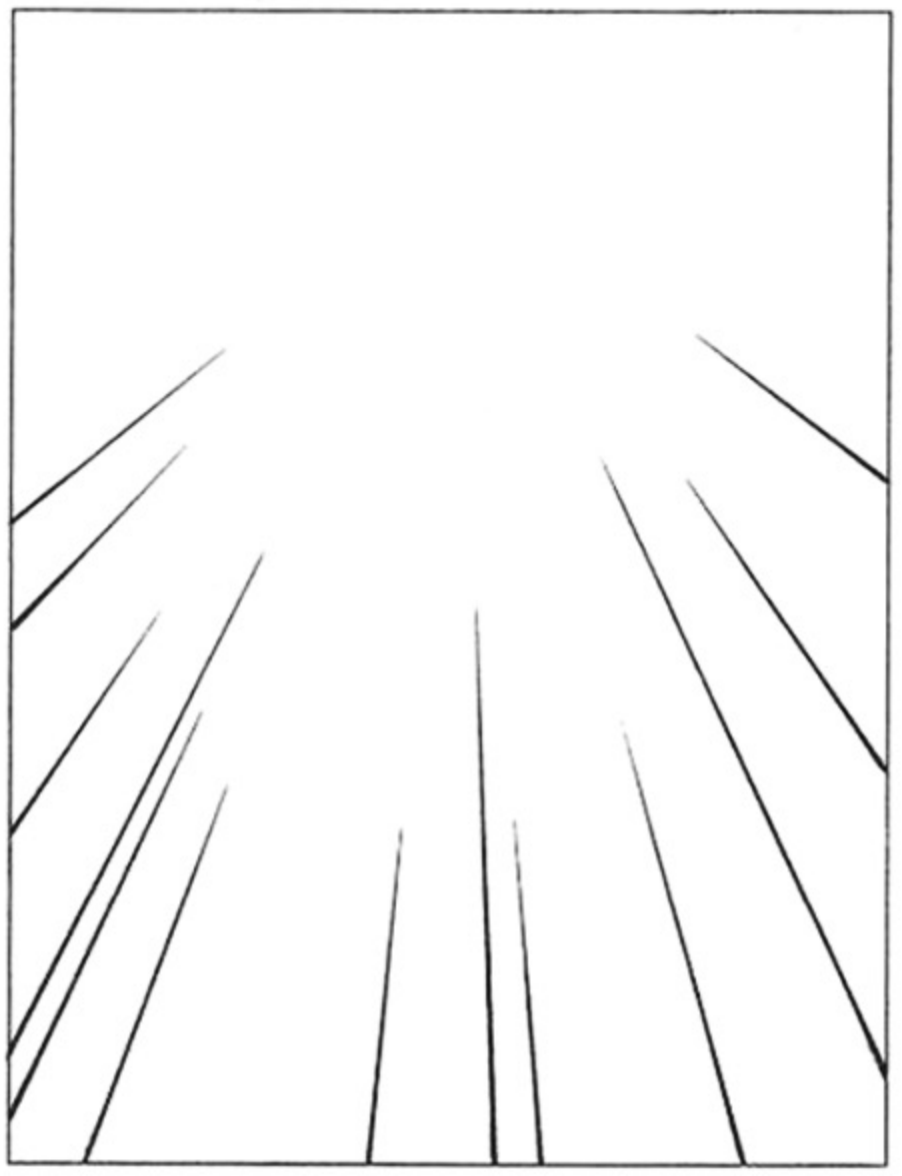
In the sky, it seems to twist as though it is swimming.

The typical flames points up.

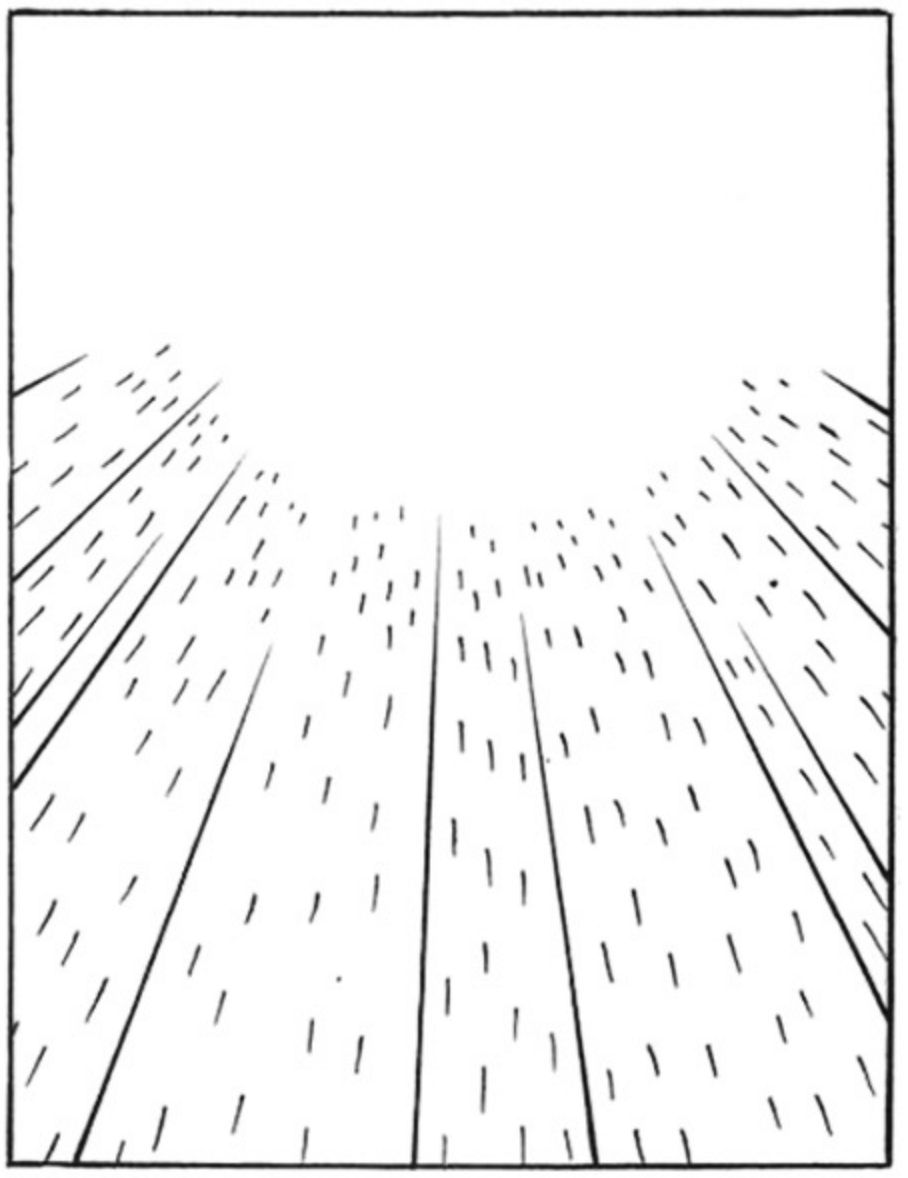
Blowing slants the direction of the flame.

Expressing Light

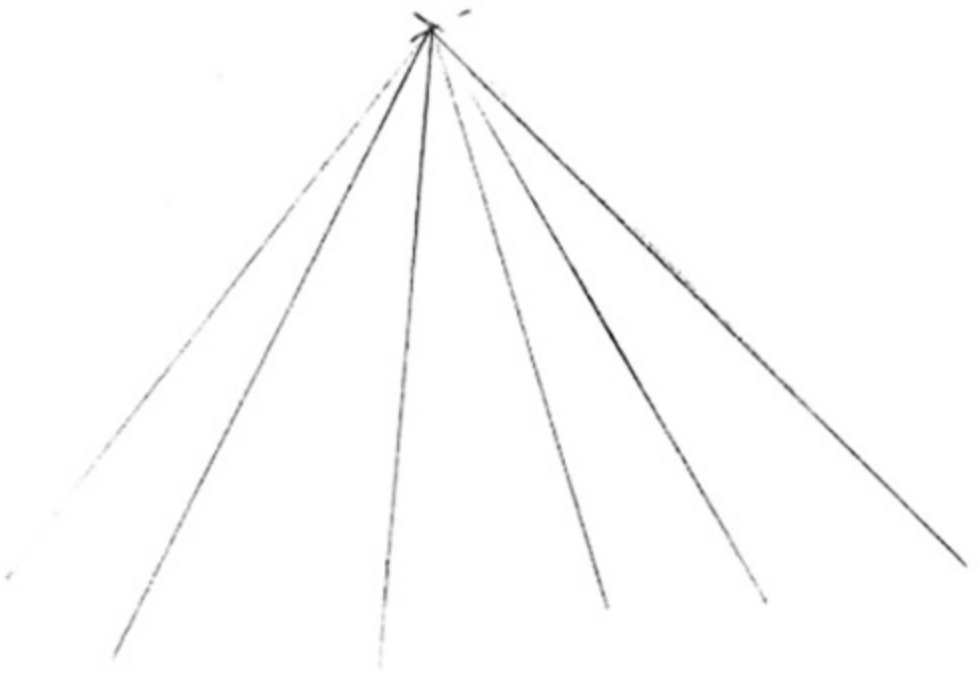
For light, straight concentration lines are used. The same applies when using tones. Make the lines straight.



The effect lines of concentration evokes for a powerful and strong light.

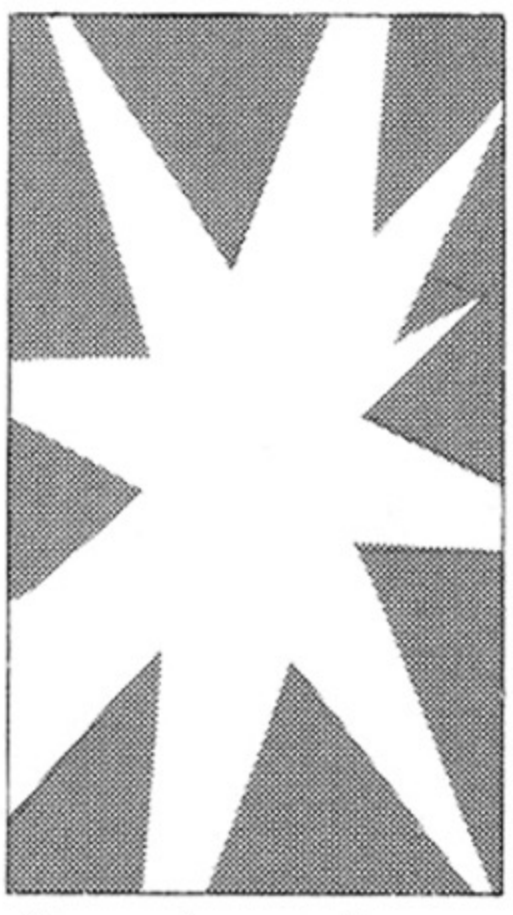


Mixing effect lines with short lines is used for a calmer light.

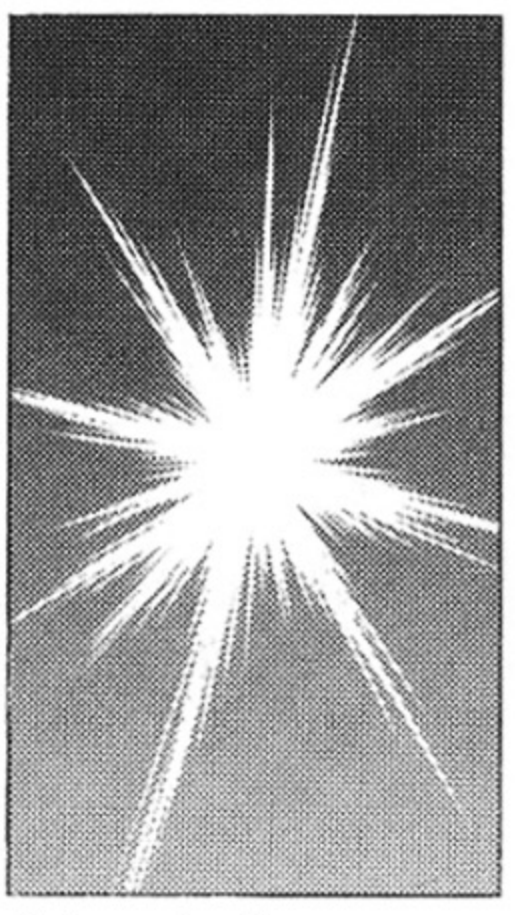


When making a sketch, draw out the outline of the light directed toward the center using a pencil or a blue pencil.

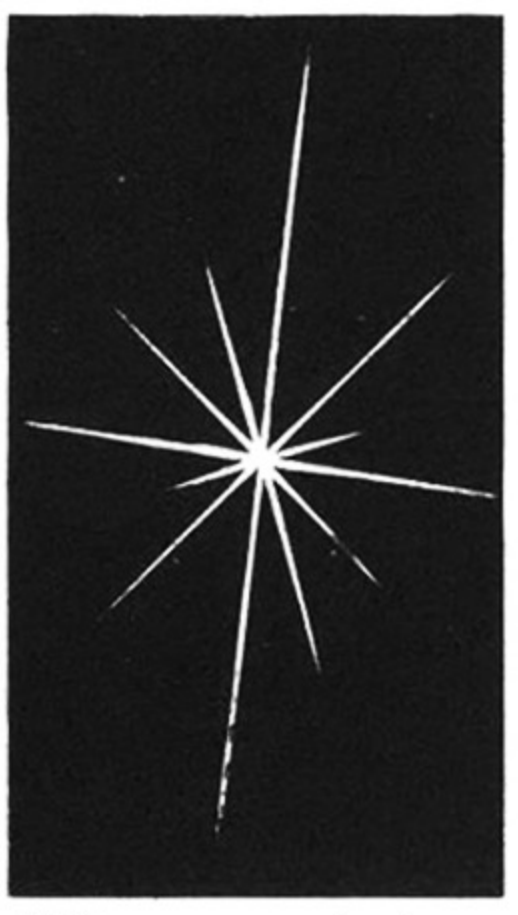
The short lines are drawn one by one by hand.



Tone and an angular collage



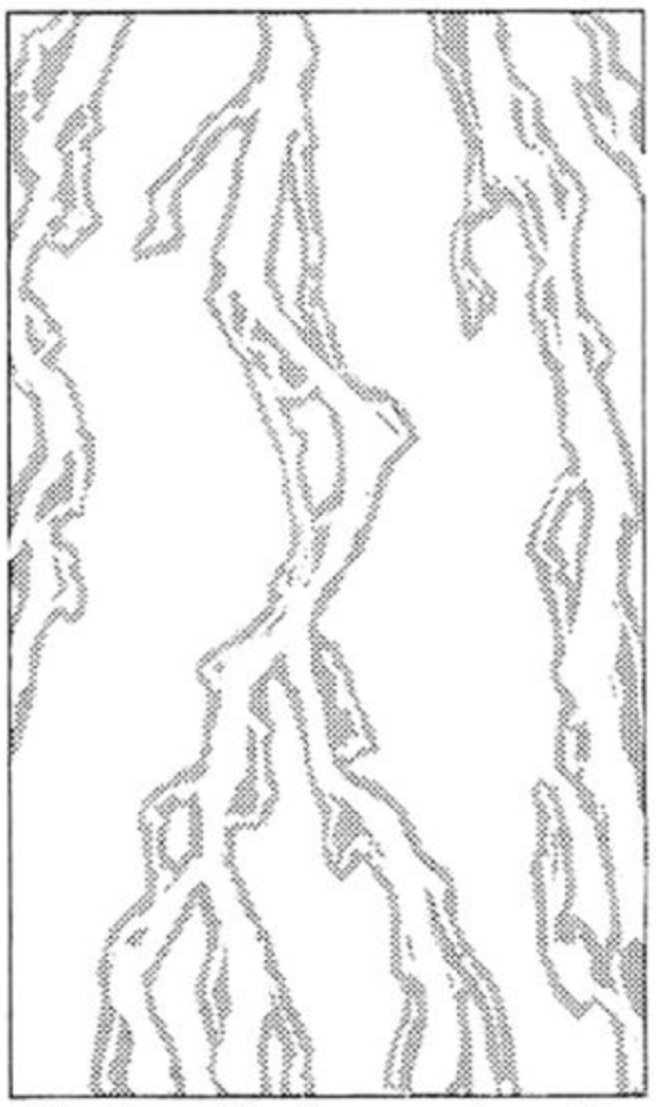
Ruler and cutter



White concentration lines made with white and a ruler.

Light at the fingertip.

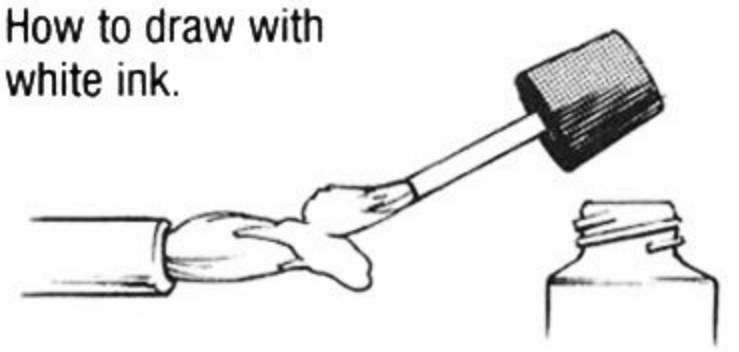
How to Draw Electric Shocks and Lightning



After the white drawn on top of tone has dried, it can be shaven off with a worn-out pen.

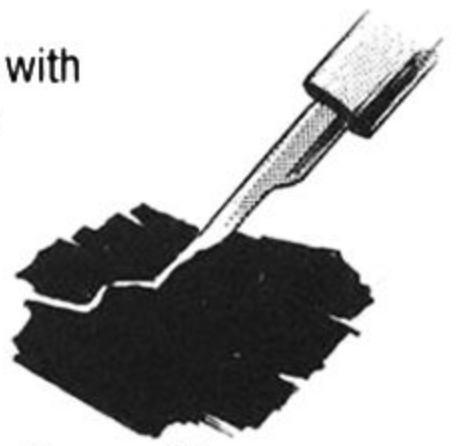
Draw white on top of full black or tone.

How to draw with white ink.

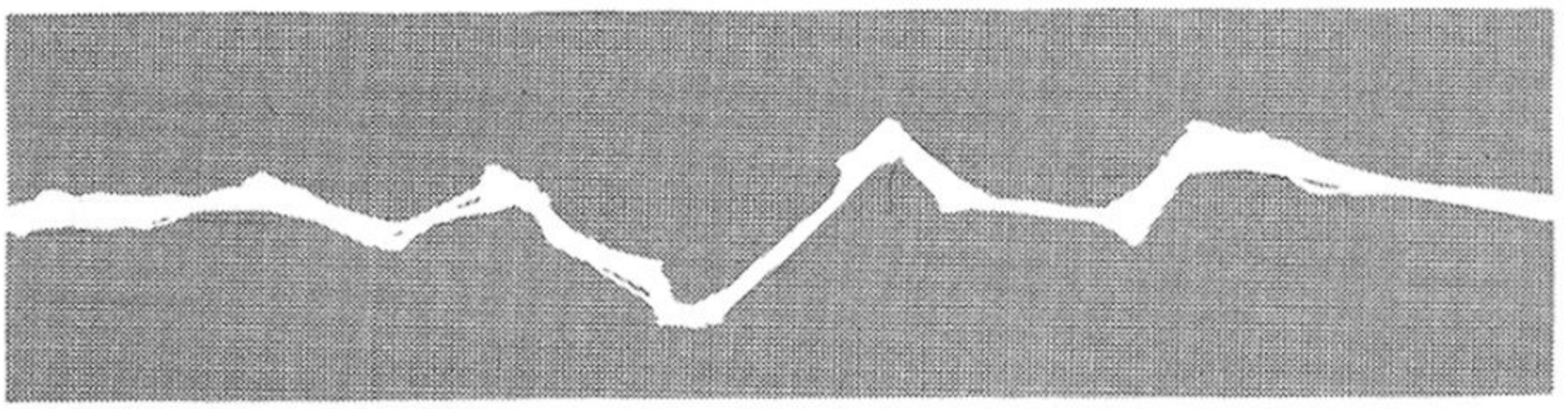


White is taken with a brush.

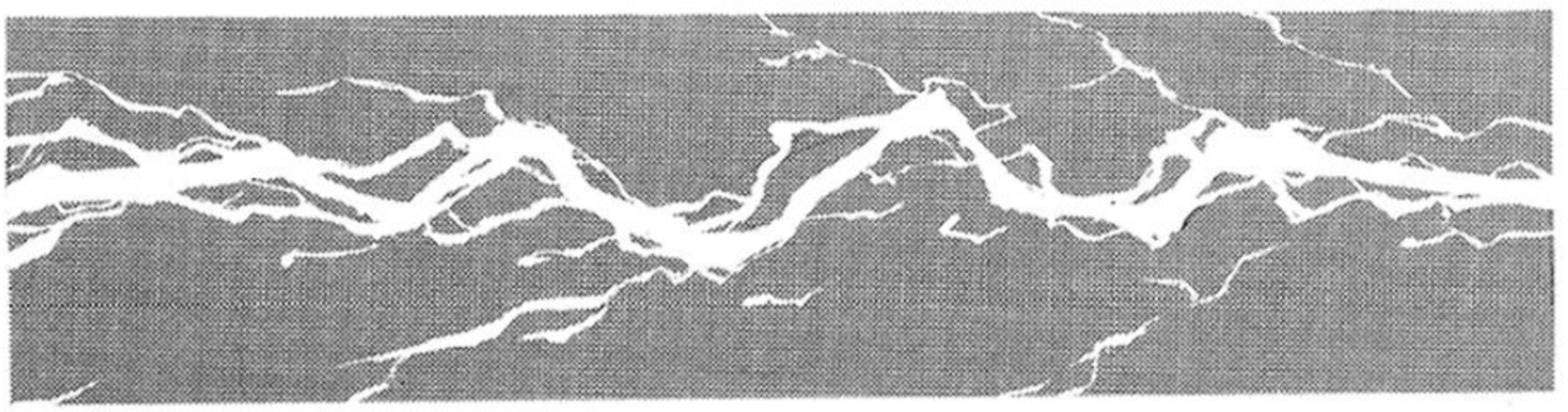
Dilute white with some water.



Draw with a pen.



Once the thick trunk of the electric shock of lightning has been set, draw the smaller branches. Make sure not to make the patterns repetitive.



The technique of a full black flash

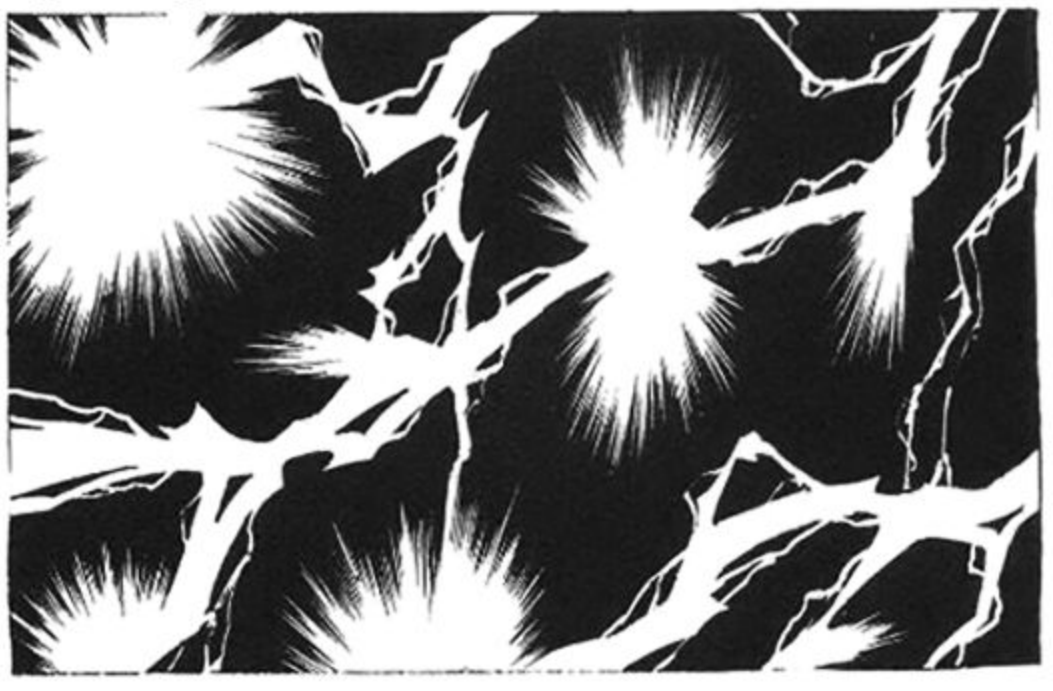
❶ Decide the center

❷ Draw fine, concentrated lines directed toward the center.

❸ Fill in the gaps with full black.

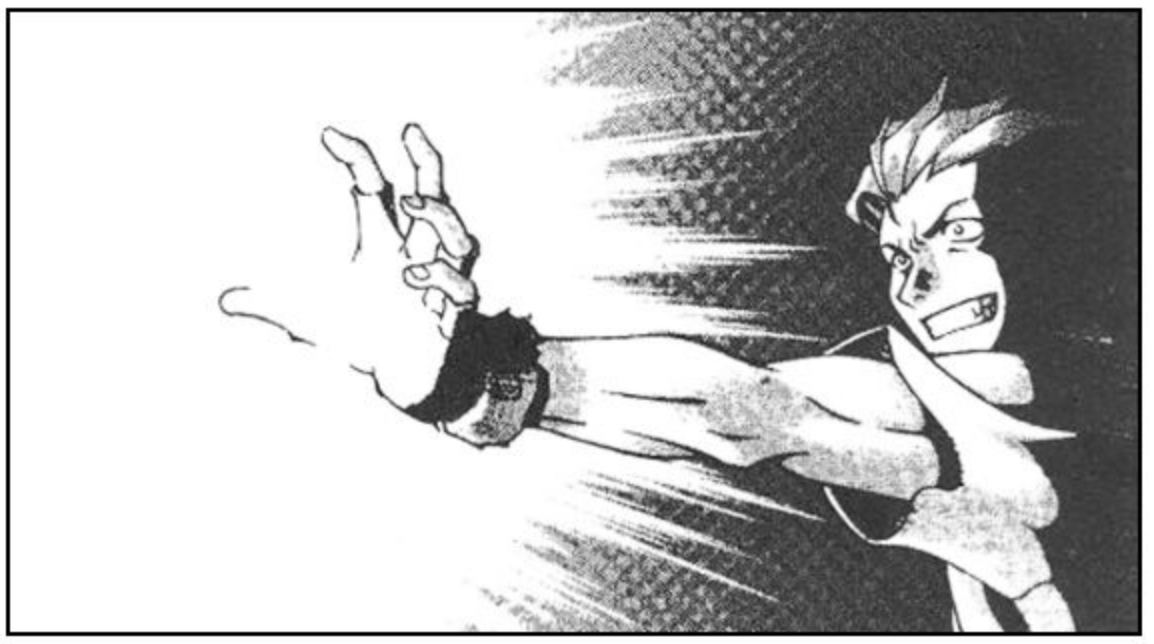
Usual concentration lines are used to make full black flashes. There is also the use of white on a black background.

Lightning Flash

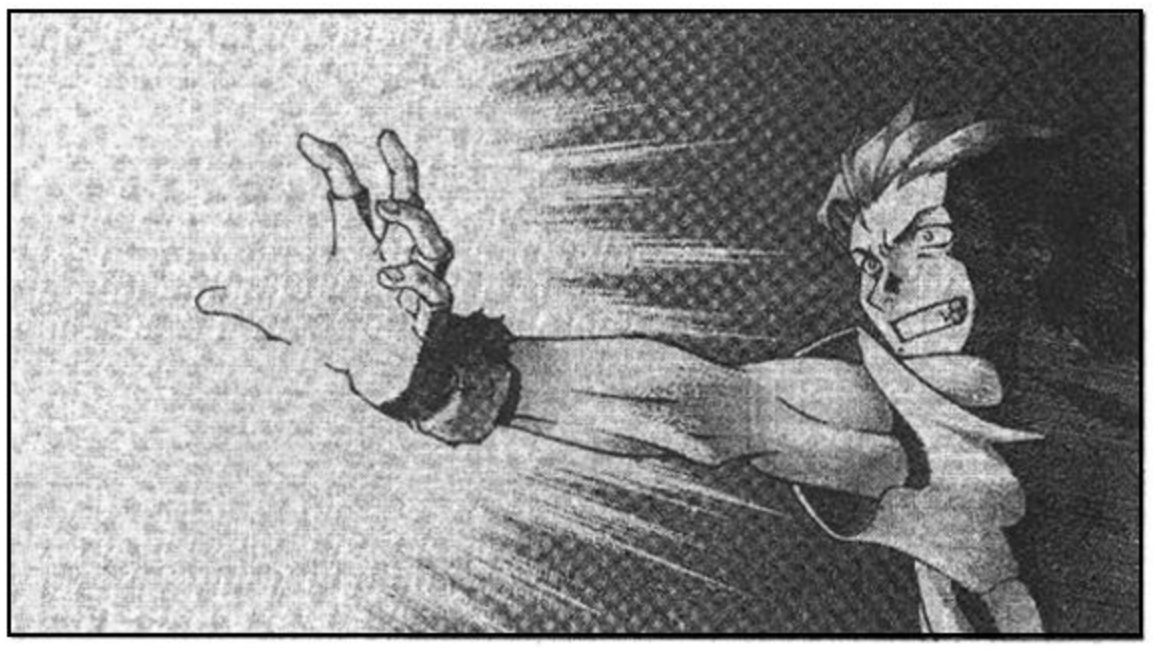


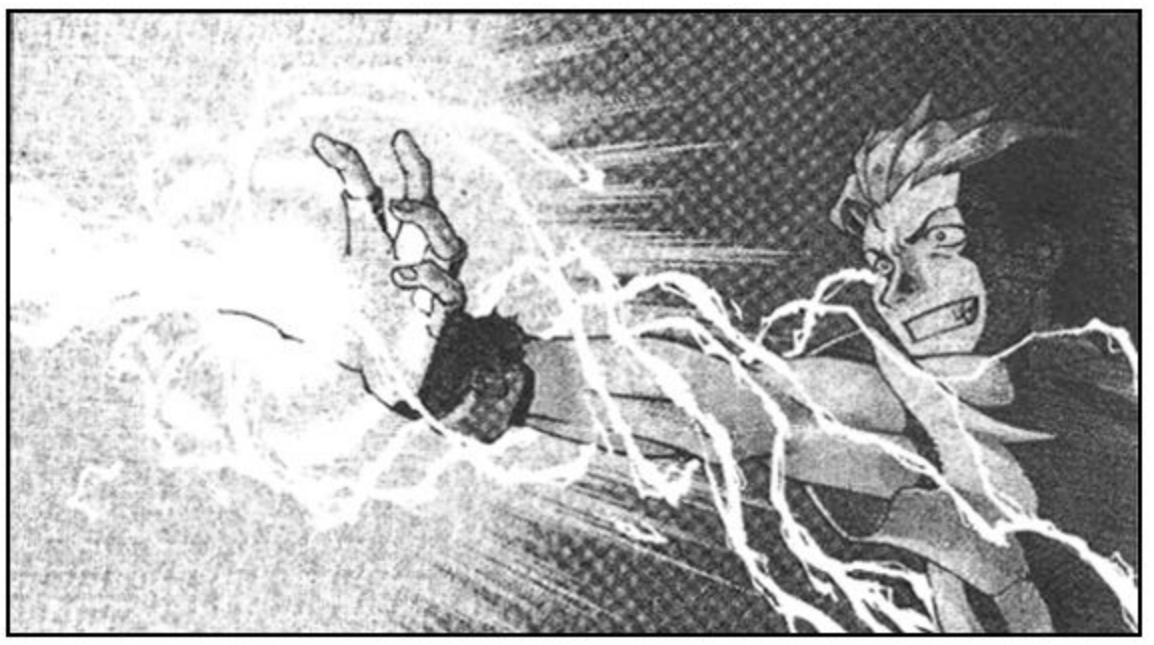
Smaller branches are added in to the "Lightning tone".
Note: "Lightning tone" is a useful tone referring to the combination of full black flash and the trunks of a lighting bolt.

❶ Sketch: Add in the flow of the lightning (a rough outline of the lightning is fine).



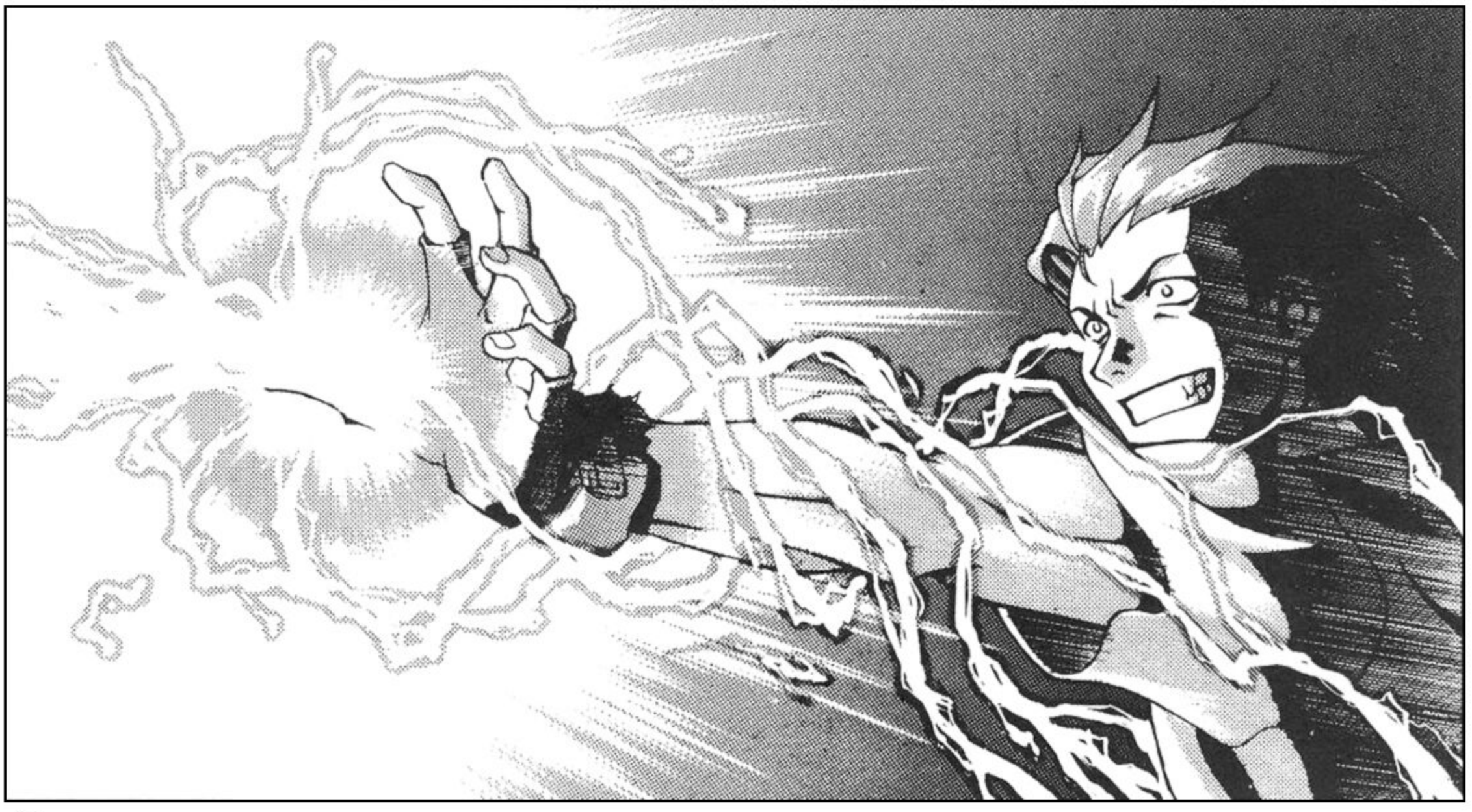
❷ Add pen and tone: Place the source of light before the palm of the hand and continue the rendering.





❸ Layering tone: Add the lightning with a blue pencil. A tone between 10 and 30% is ideal. Don't worry about the moiré pattern.

❹ Tone and Lightning Image: The ball of light is made with shaving from its center and the lightning is drawn in with white.



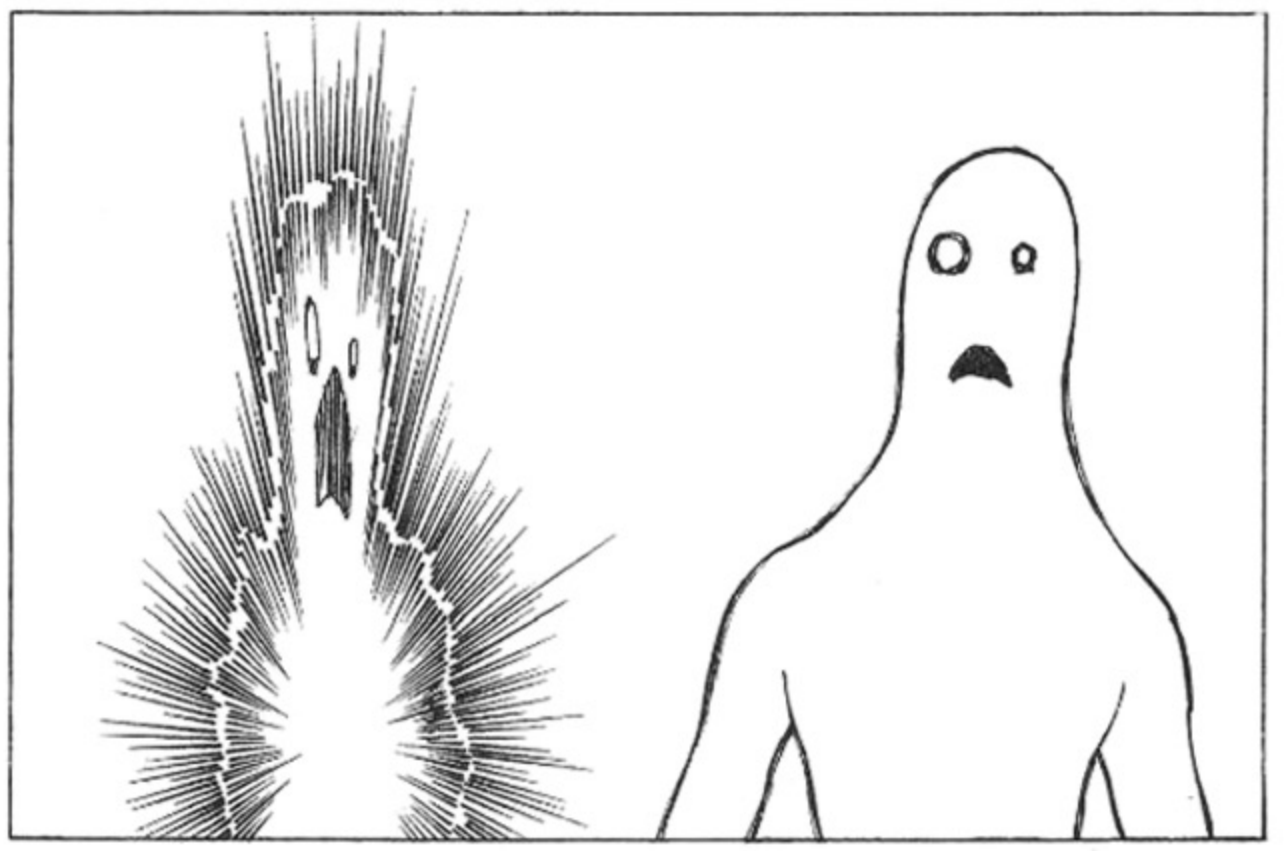
❺ Complete: Leave a one-millimeter border around the lightning drawn in white and remove the rest of the tone.

Disappearing

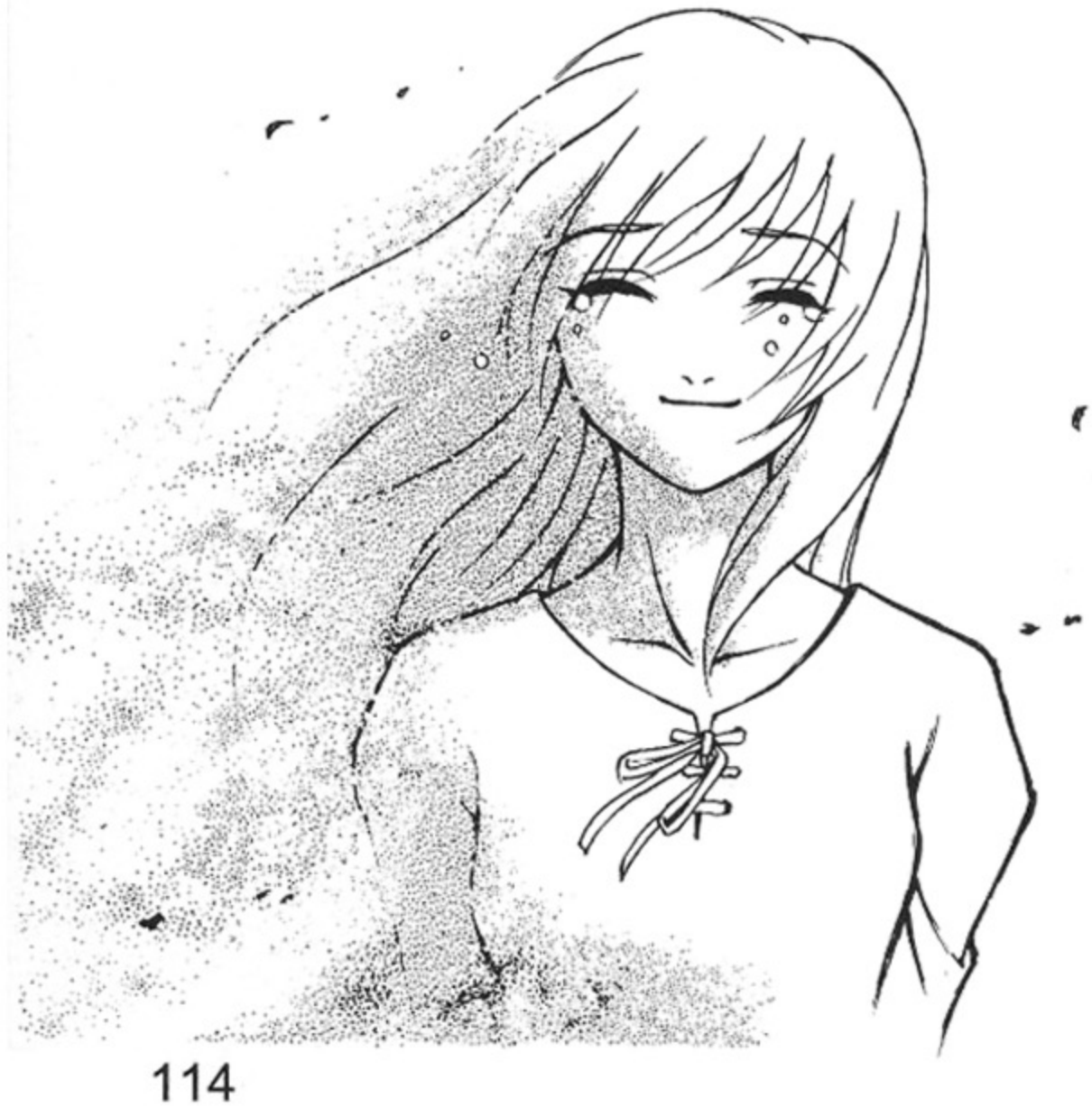
There are various ways of vanishing, including melting, evaporating or being consumed by a strange air. A traditional technique is to turn into fog or ash.

Turning into a fog and vanishing.

Swallowed by another dimension.

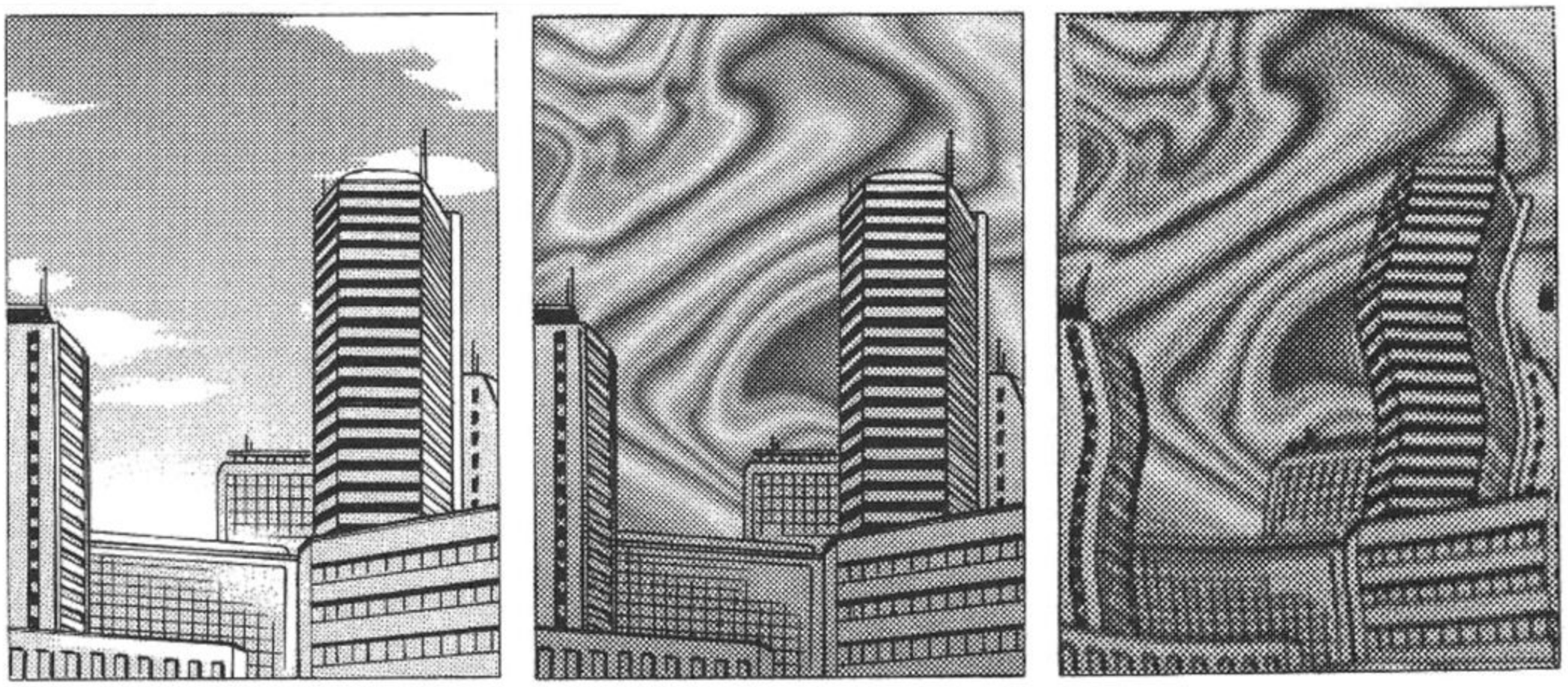


Implosion

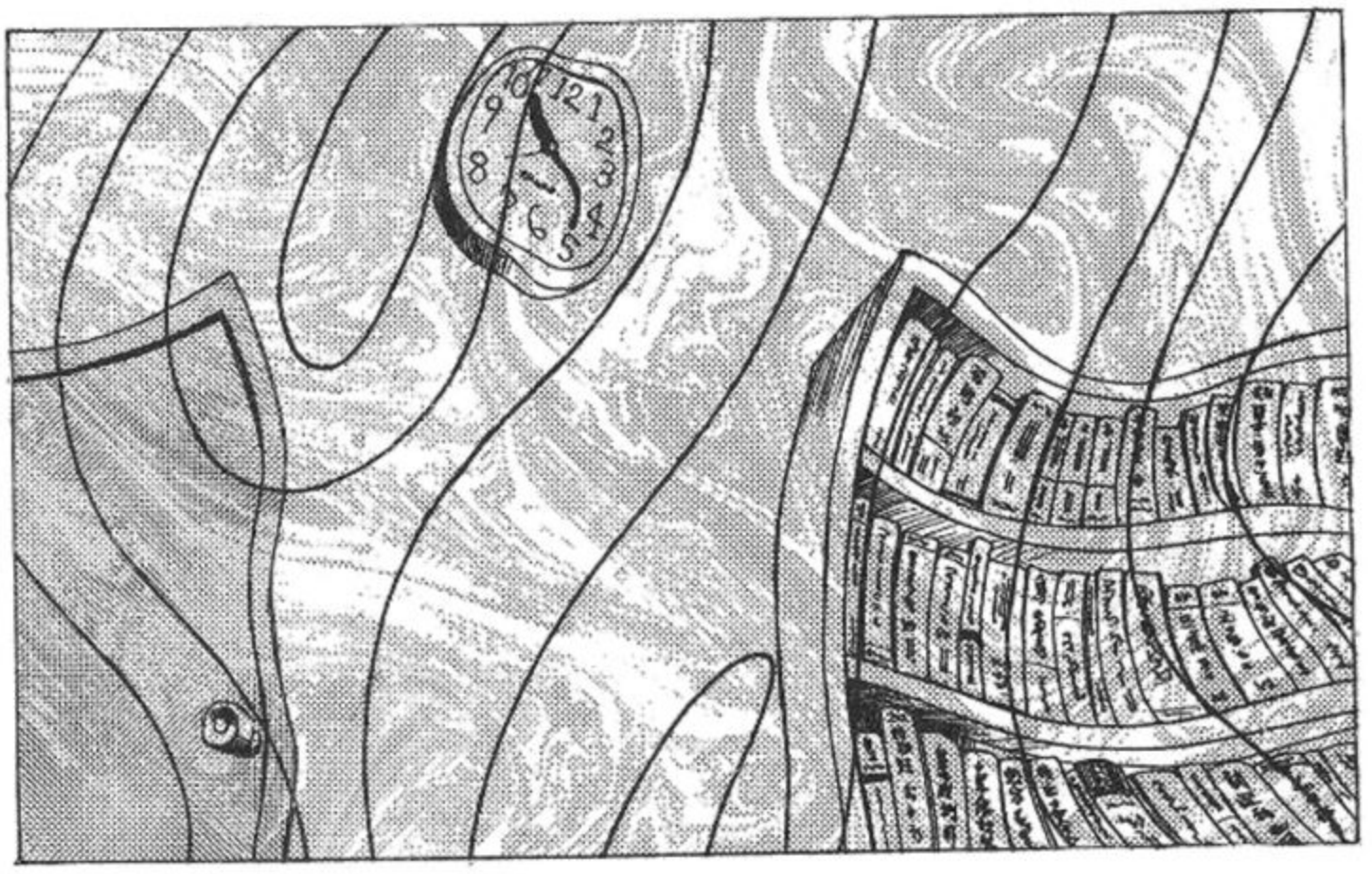


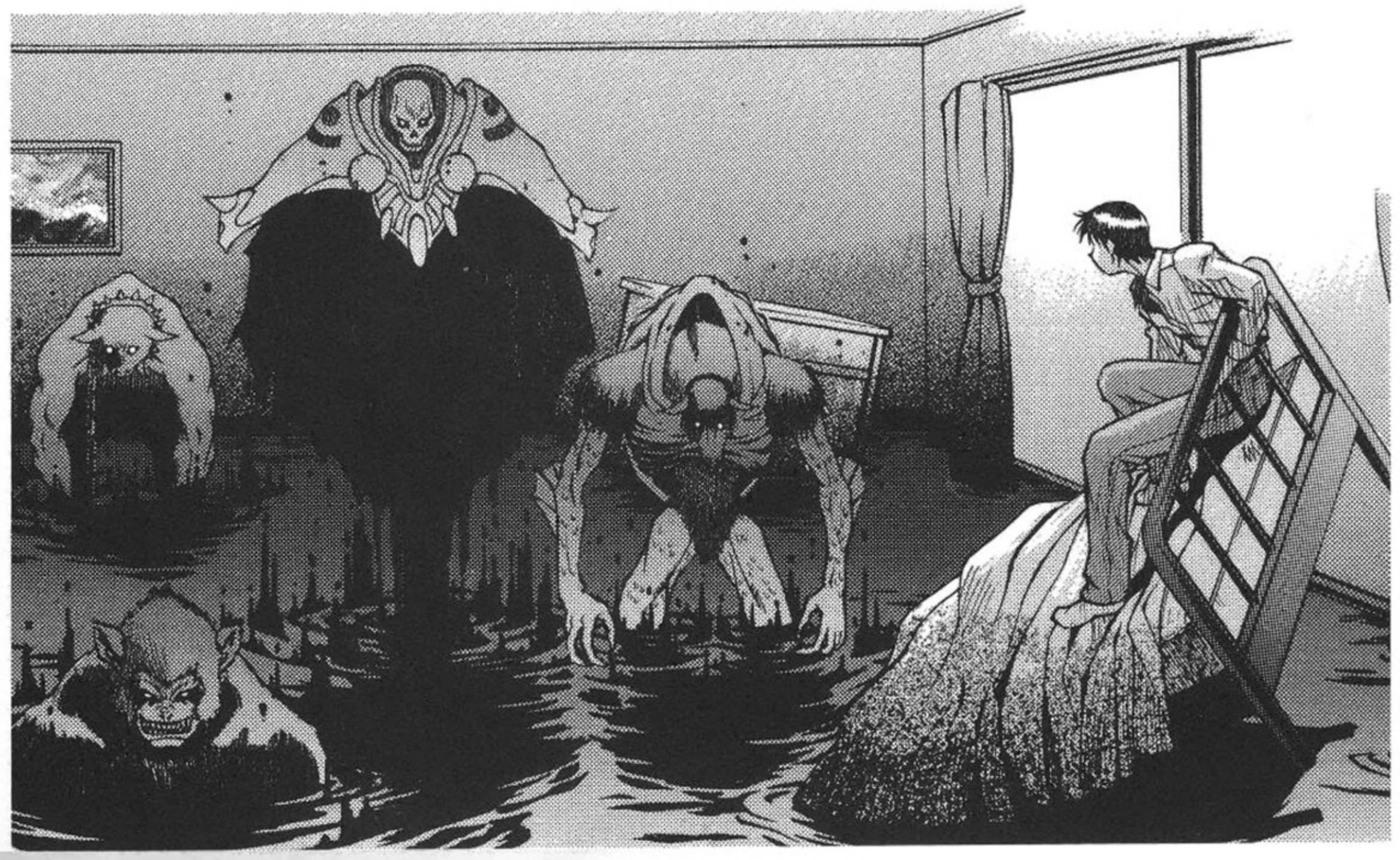
The slanted lines and tone show vanishing as if being blown away.

Warped and Distorted Space



Warped air is used when super powers are being exerted, when monsters or goblins appear or perish, as well as for special emotional expressions.

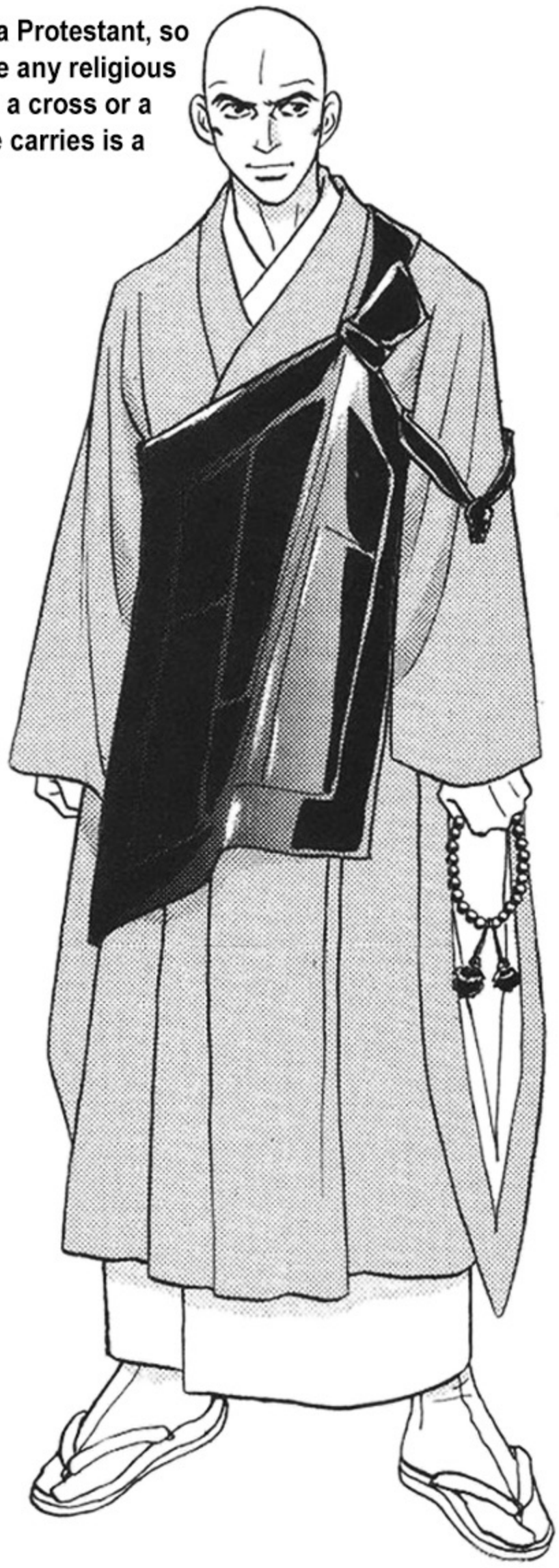




Monks, Priests, and Clergymen

An appearance of an unordinary, special-powered bishop is preferable.

This priest is a Protestant, so he doesn't use any religious icons such as a cross or a symbol. All he carries is a Bible.



Shingon sect of Buddhism (Esoteric Buddhist Priest). They style of a super power monk appearing often in manga.

Zen Buddhist Style. He doesn't use any symbol.

This clergyman is Roman Catholic. He has a cross and a staff, as well as an insignia with his finger.

Warlocks, Druids, and Practitioners of the Yin and Yang Principles

Arab Magician

Style of a learned man of the 15th and 16th centuries. Magic was his domain of specialty.

The officiating priest of the Druids, an ancient Celtic clan. The progenitors of magicians. The magician varies according to country and era. There are also devil worshipers, black magicians, and alchemists.

It is common to draw Practitioners of the Yin and Yang Principles in the style of a Japanese mountain priest.

A Druid carries a staff. He is often drawn in medieval attire.

Amulets and Tools for Exorcism

Mirror (Used with Yin-Yang & Feng Shui)

Esoteric Buddhist's item

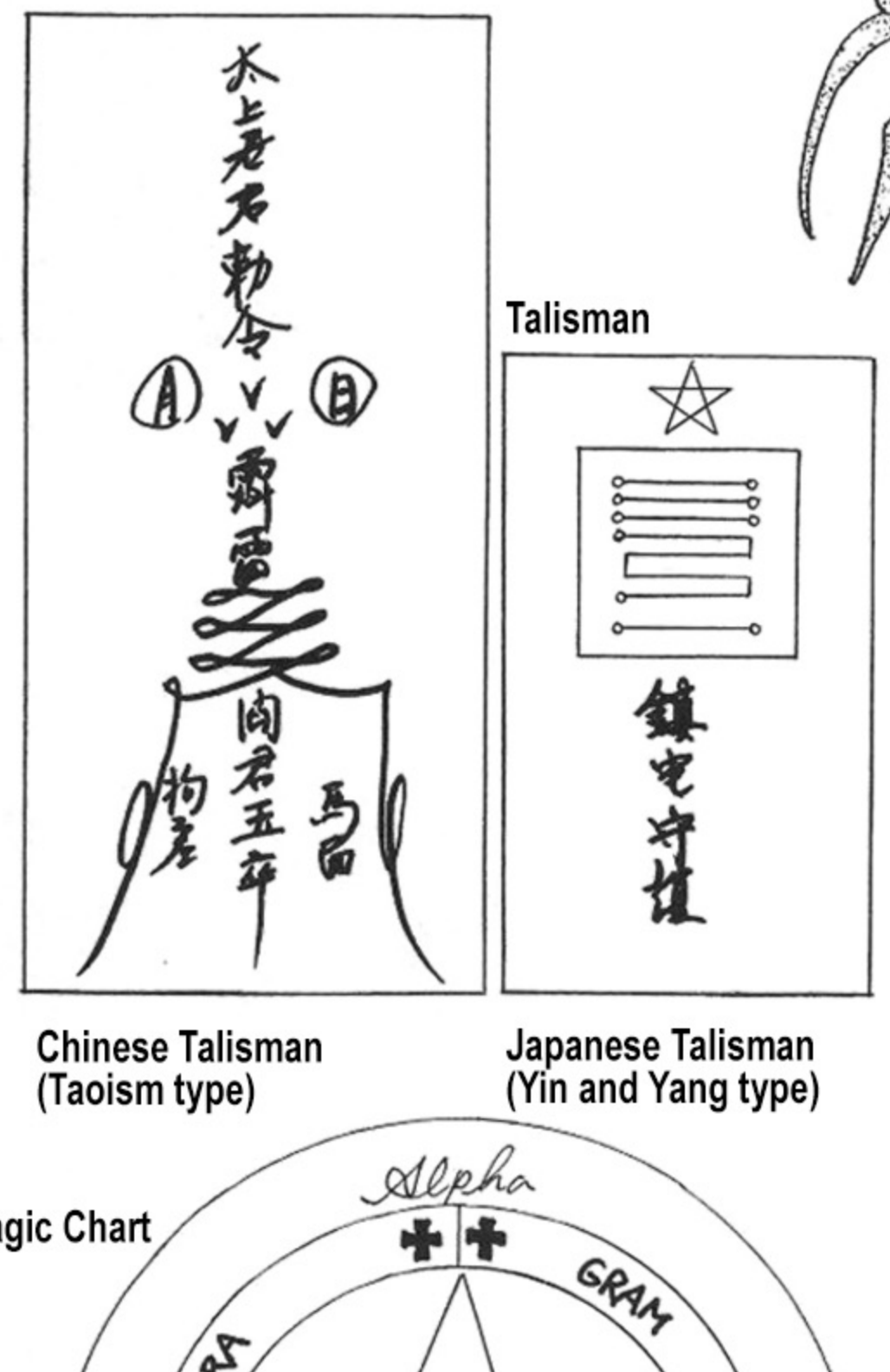
Crosier

Trident

Conch
A flute used as an amulet.

Rosary Beads (with a cross)

Talisman

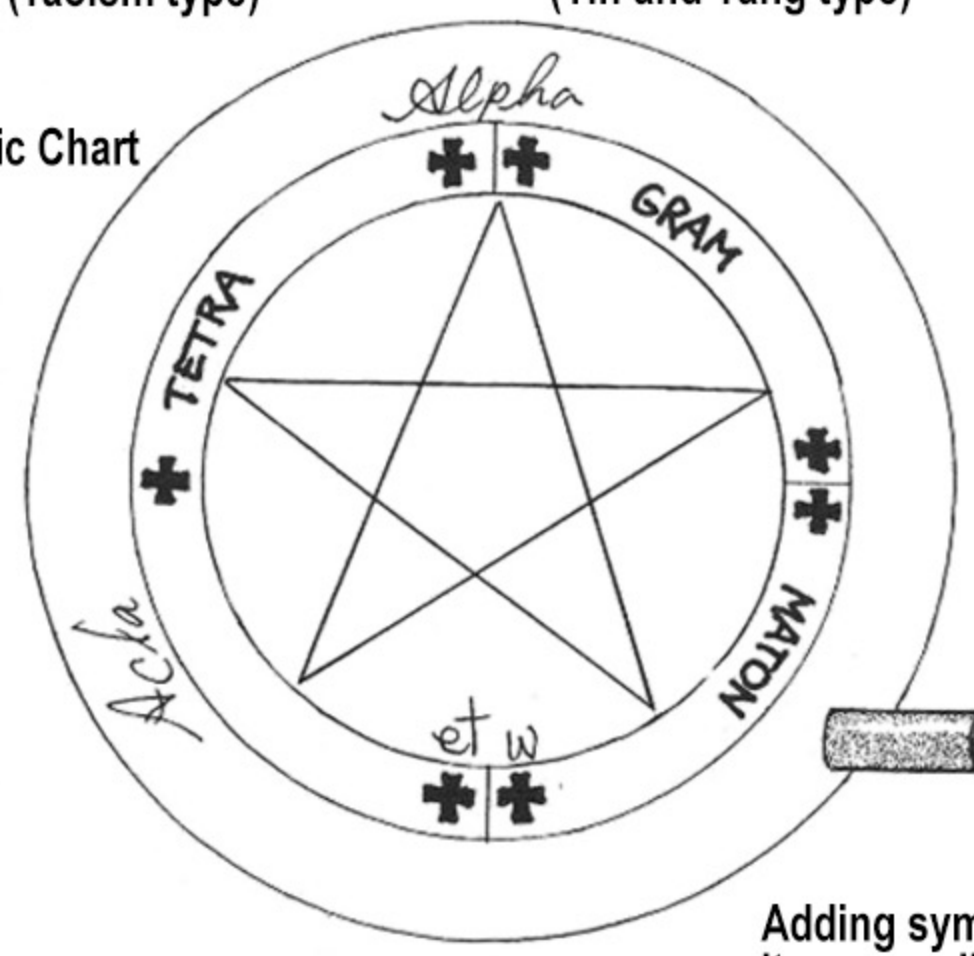


Chinese Talisman
(Taoism type)

Japanese Talisman
(Yin and Yang type)

Prayer Beads

Magic Chart



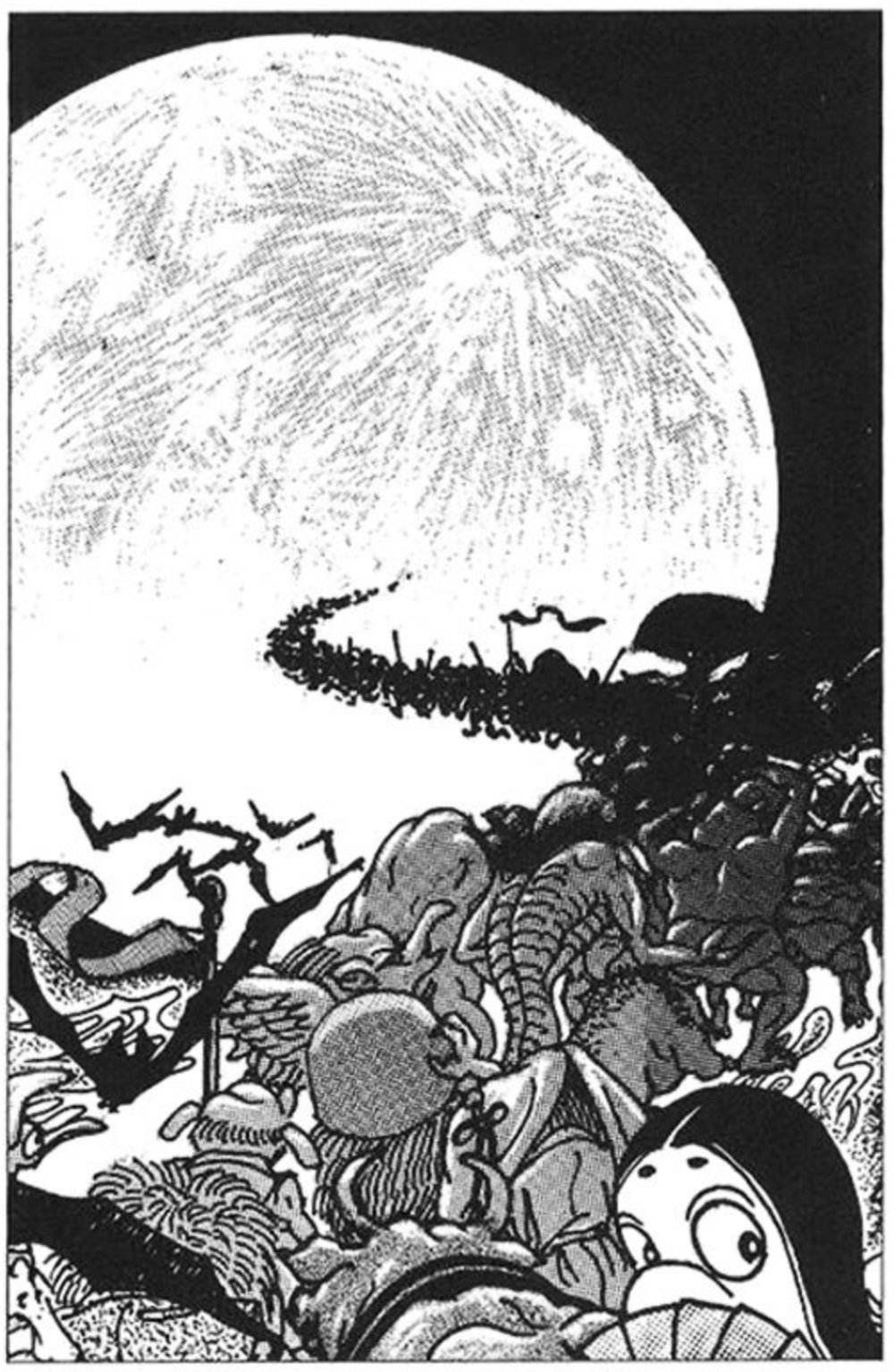
Magic Stake

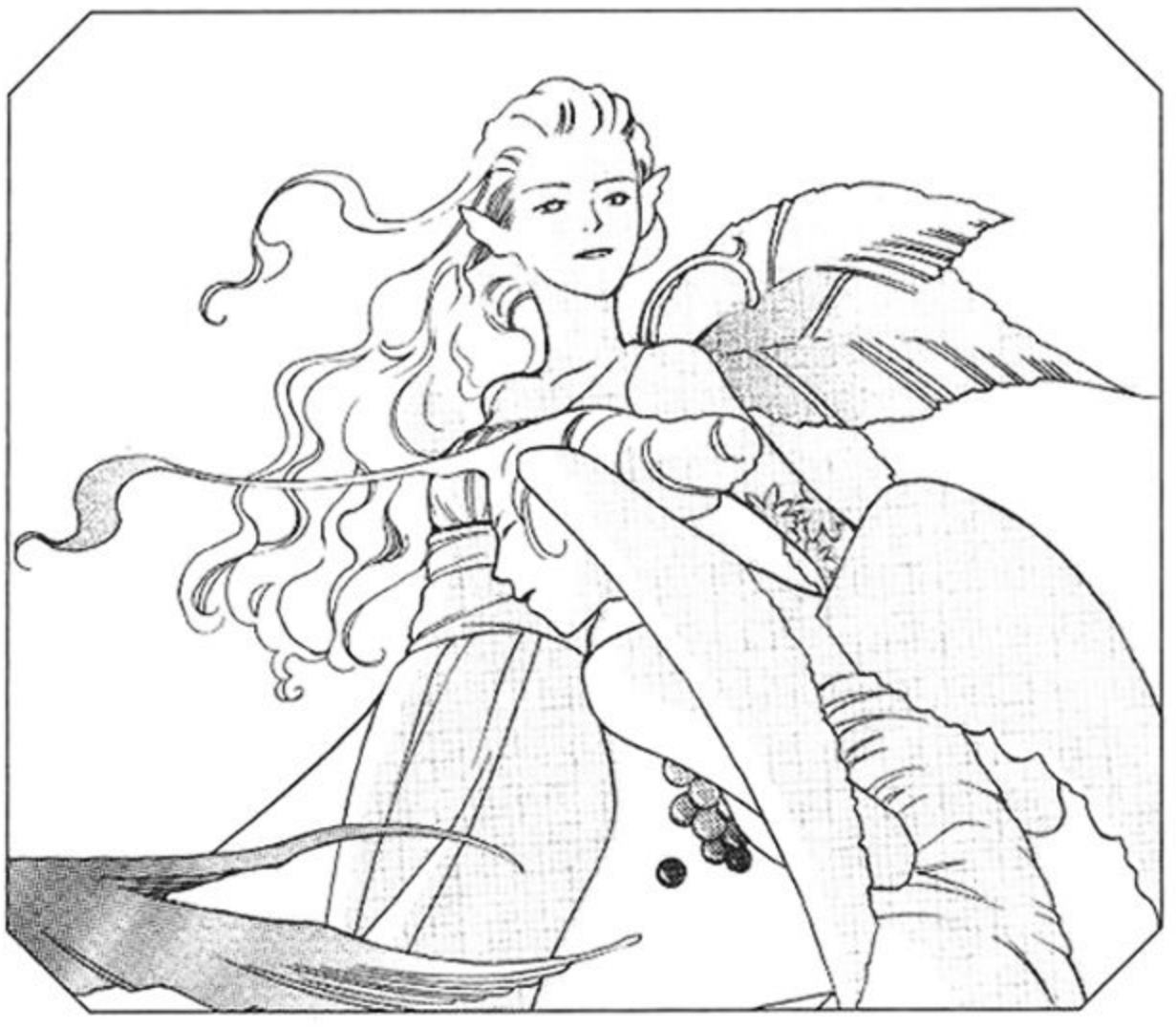
Magic Wand

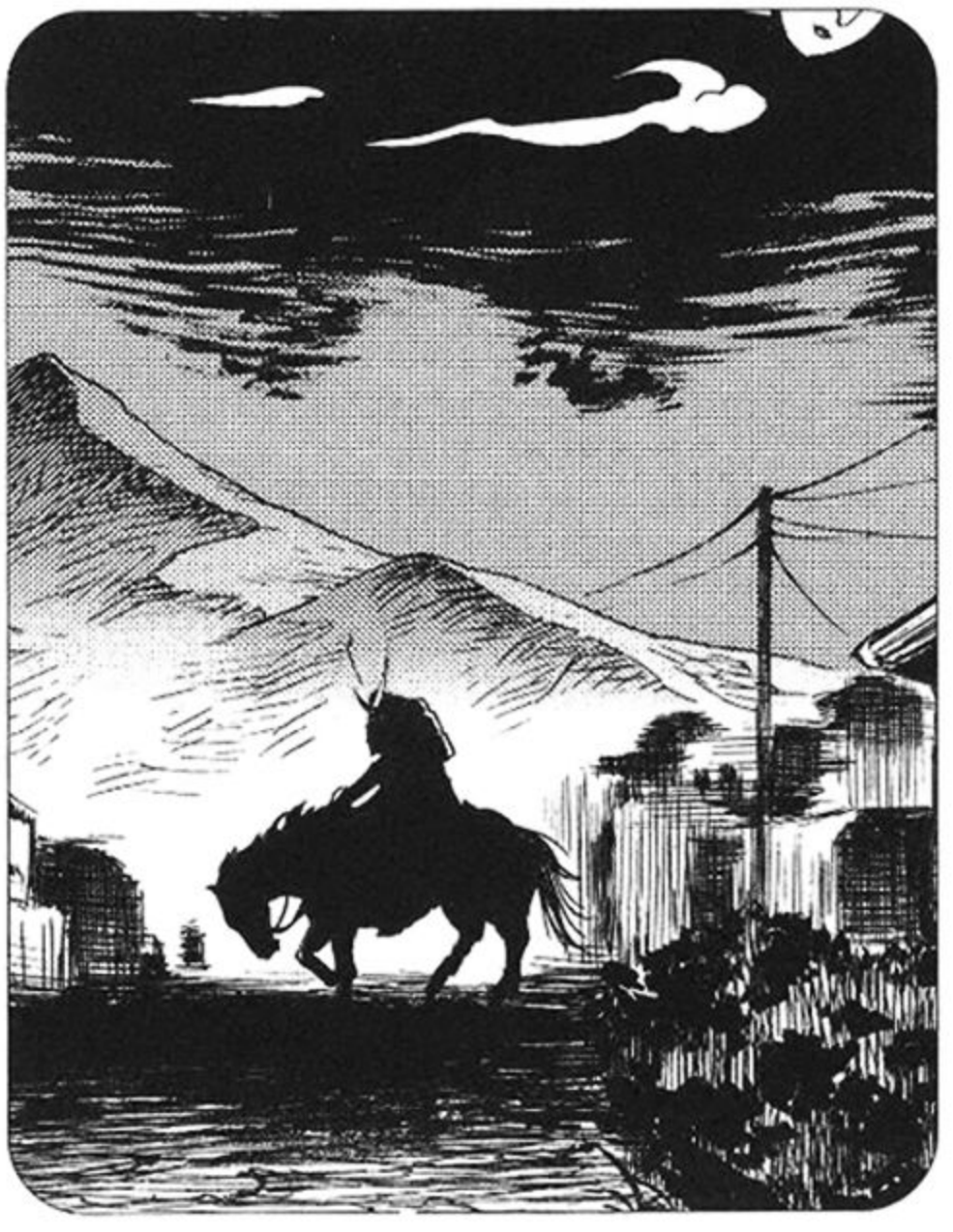
Adding symbols such as lettering or stars makes it appear all the more real.

Chapter 5

The Technique of Manga Artists







Street Corner Ghosts

Kazuaki Morita

Faces projected onto a window or free-floating parts, like a hand or head, are common motifs for representing things like ghosts and fallen warriors. Despite being under the moonlight, the clothing patterns of the mounted warrior can not be distinguished. On the other hand, the face of the flying neck is when it shouldn't be. (The source of light is behind the head so the facial expression shouldn't be visible.) This sort of inconceivable style of expression helps direct a supernatural atmosphere. The handling of various details, such as the face-shaped water pool and hand-like patterns on the house's boards, increases the mood of the occult.

Tomo Ohtake

The lengthy shadows on the ground lend a sense of realism to these characters and prove that they are definitely a part of this mysterious world. The flame burning at the fingertip of the dog-headed character most likely means morning has come so it has transferred the flame from the candle. The flowing hair and skirts of the girls, the drifting dragon, and the grapes floating in mid-air provides movement and mysticism to the otherwise static image. With such dramatization, it is possible to fully evoke a fantasy quality without necessarily using a dark image.

European Monsters

Keiko Shiono

Although the pattern of the moon is obscured by the clouds and trees, the shadow of everything in the picture (the castle, tombstones, and monsters) is derived from it, making it appear as a mystically glowing white circle.

A Demon Horde's Night Journey

Kunichika Harada

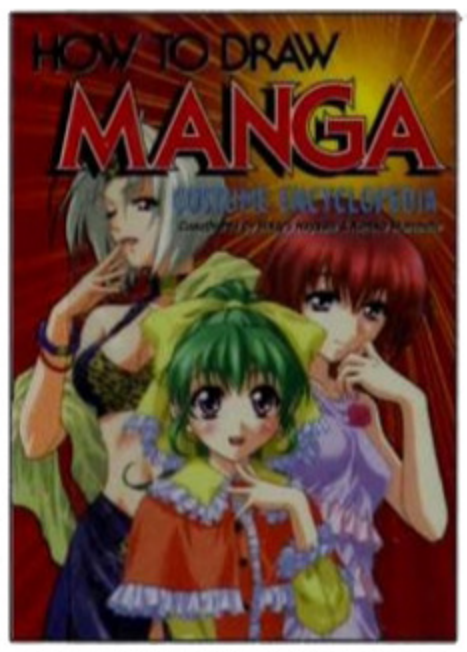
Against the white (moon) and black (night sky), the countless monsters rendered in gray create an overwhelmingly powerful contrast which would have otherwise looked very cluttered..

US $19.99

PUTTING THINGS IN PERSPECTIVE
ISBN4-7661-1256-3

MORE ABOUT PRETTY GALS
ISBN4-7661-1242-3

PEN AND TONE TECHNIQUES
ISBN4-7661-1258-X

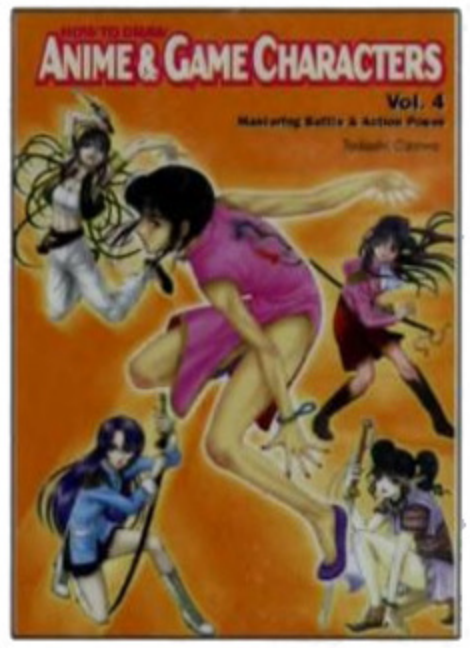


COSTUME ENCYCLOPEDIA
ISBN4-7661-1257-1

HOW TO DRAW ANIME & GAME CHARACTERS VOL.1
ISBN4-7661-1120-6

HOW TO DRAW ANIME & GAME CHARACTERS VOL.2
ISBN4-7661-1174-5

HOW TO DRAW ANIME & GAME CHARACTERS VOL.3
ISBN4-7661-1175-3



HOW TO DRAW ANIME & GAME CHARACTERS VOL.4
ISBN4-7661-1254-7

HOW TO DRAW ANIME & GAME CHARACTERS VOL.5
ISBN4-7661-1276-8

EAN 9 784766 111507

ISBN 4-7661-1150-8

UPC 8 24869 00009 0